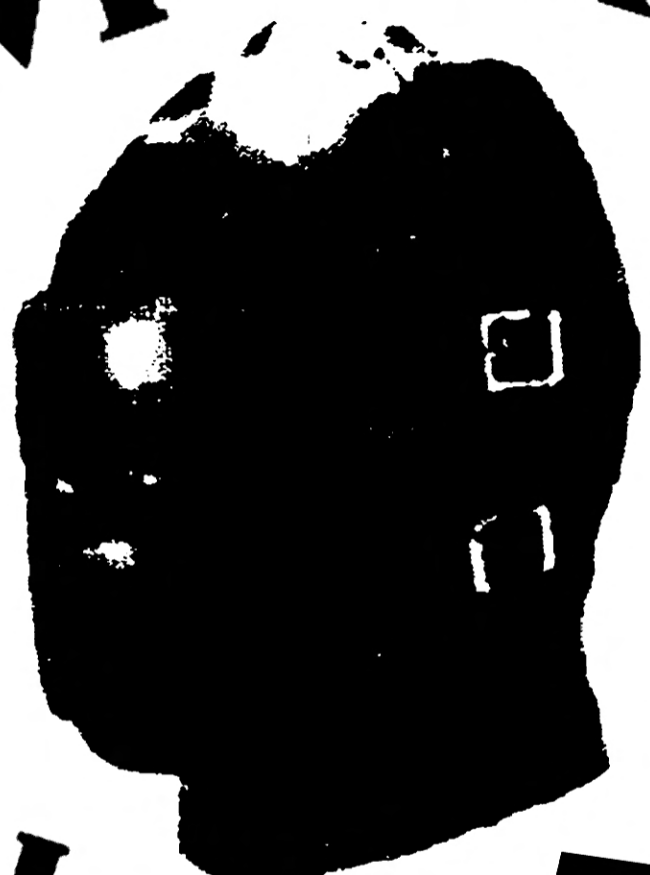


MORE



No i Z E





editorial

LONDON TOWN
OCTOBER 2010
[only 6 months de-
layed this time....]

NOIZE THAT MAKE ME WANT
TO GET UP IN THE MORNING
AND FIGHT FOR FREEDOM
ANARCHY AND CHAOS

Hi. Since last issue so much shit has happened I really don't know where to start. Firstly, apologies for the delay. Some of you have written and pestered me weekly for the next issue of More Noize and it is greatly appreciated. Thanks. The level of support continues to be daunting. I am Swedish so I don't like compliments. Compliments make me feel guilty, or dirty (which is basically a good thing - see the cover?). There has also been criticism, the honest kind from people I respect, means a lot, and has helped greatly delaying this issue as I have been thinking of how to make sure this issue will kick the front teeth out of snotty wankers that only complain and complain and complain. I had it all planned, long in advance. This was going to be the fanzine that broke down all barriers and launched a new concept in hardcore punk fanzines. But with 95% of the zine done I can see that I have utterly failed. But in a way I am sure that failing with each issue is what drives me to do this shit (when in all honesty, I would rather lay in my sofa drink beer and read books). A lot of criticism is about the layout. I really wanted to make a nice looking zine this time around, but will power is not enough. Besides I am now working on a deadline I set for myself to alve the zine ready for for Destino Final & Firmeza-10's invasion of England which is only days from now. I'll pre-empt you old jaded bastards who will tell everyone that this zine is basically a blog on paper: fuck off. Fuck right off. Who cares? What difference does it make? Does it really matter? But jokes aside, as always in these editorials I am forced to explain myself where I went wrong. This time around a lot of external factors meant that the perfect issue turned out less than perfect. HONESTLY! It wasn't my fault!!! The other band that was supposed to be interviewed, or so I had hoped, would together with Ydinaseeton Pohjola have made a nice transition from the fanzine's retrospective about the old band Wretched to focusing on the new bands. It wasn't to be. But that's how it goes. Meanwhile other bands I had intended to interview for MORE NOIZE are now going to end up interviewed in MRR, the one on the photo above for instance. That's fucking cool though, MRR has a history as an important HARDCORE fanzine and while for the greater part most people nowadays seem to be into bands that don't play hardcore punk (by that I mean, hardcore that does not concern itself with con studs, leather, spiky hair, glue, cider and the fight for world peace, which in my opinion is what HARDCORE is all about) MRR's content reflects the music that people listen to... But it's a great privilege to be playing an active role in returning HARDCORE PUNK to the front of MRR again. I am only half-joking, I am still chuffed that they would want my shit. Personally I think everything I write is a fucking joke. But to paraphrase Teodoro H: "But I have good intentions". It is true. I do. I sincerely do believe in hardcore punk as more than just the music. 2010 may find me working 9-5 in an office, to bring food to the table for my daughter and my partner, which unfortunately means means I am helping to uphold the fucking murderous system with my taxes. But you know what? I am smarter than them and will be keeping tabs. TAKE A LOOK AT TOMORROW // TONY GUNNARSSON

Kylma Sota LP
State Poison LP
Kriegshog LP
Chaos Channel CD
Giftgasattack LP
Crimen De Estado/Sudor LP
Ydinaseeton Pohjola LP
Chaos Destroy LP
Gloom12"
Firmeza-10 LP
Destino Final LP
Discharge 12"
Discharge LP
Discharge 7" [x 4]
Vorkriegsphase LP
Vorkriegsphase 7"
Destructiions LP

Glam 7"
Isterismo 7"
The Wankys/Lotus Fucked 7"
OTAN 7"
People 7"
Ydinaseeton Pohjola 7"
Kylma Sota 7"
Stagnation 7"
Crimen De Estado 7"
Raped Teenagers [Fred] 7"
Crude SS 7"
Discharge 7" [x 4]
Vorkriegsphase 7"
Skitslickers EP



DISCHARGE play their most important London gig to date on Sunday, May 24, when they headline a five-act bill at the Lyceum Ballroom — also featuring The Exploited, Anti-Pass, Manufacture Romance and The Anti Nowhere League. Aptly titled 'Apocalypse Now' by promoters Straight Music, the show has an extra early starting time of 6.30pm, and tickets are on sale now priced £3. With their current release on Clay Records 'Why' (a ten-track 45-4pm album) currently figuring strongly in the independent charts, Discharge will also be undertaking an extensive club tour over the next two months. They have confirmed gigs being at Bradford Jig Club (tonight, Thursday), Streetwise (Friday, May 25), London, Derby Star Club (May 29), Retford Portchester (June 5), Birmingham Cedar Ballroom (13) and Liverpool Brady's (26).

6 WHY - GARY.
BLOOD RUNS RED - PETE
STOCKPILES - PETE.
THE END - RAINY.
NEVER AGAIN - PETE.
HELL ON EARTH - PETE.
CRIES OF HELP -
DECONTROL - GARY..

DISCHARGE T-SHIRTS
S/M/L £3.25(INC P/P)
HANKIES £1.00(INC P/P)

K J MORRIS
87 THE PARKWAY
HANLEY
STOKE ON TRENT

LIVE KASSETTER

DISCHARGE LIVE IN CEDAR CLUB.
AMSTERDAM 13/3 -81 25:- +5:- I PORTO.
C-60 SKICKA PENGARNA TILL:
HANS OLAUSSON, PRÄSTLÄTTSVÄGEN 8, 29200 KARLS

Sat 29th
DISCHARGE
ANTI-
SECT 12.50 Doors
12.00 Advance
Doors open 6-30

and anti-war movements are blossoming as never before. We each have a contribution to make."

THE ROXY CLUB PRESENTS

DISCHARGE

at The Venue,
Wed 23rd March
doors open 8.00
tickets £2.00
from LISTEN,
**LOST CHORD,
MAY FAIR**

DISCHARGE



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Joe

ONLY N.Y. APPEARANCE!



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(Formerly Rock Legends)

(1st. 100. hours of Coast to Coast & Radio to Coast)
Fri. 10 PM. Sat. 10 PM. Sun. 10 PM

TWO SHOWS SAT. SEPT. 14th

MATTING 3 PM
DOORS 10 PM
100 Yelpers at Once

EVERING SHOW - Doors Open 9 pm
10 PM. Tickets \$10.00 in Advance
100 Yelpers at Once

Big Sea Brains, Tully House, U.S.

CAL 6
USCHARGE

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KL.20 29830 APRIL 45KR
ANTI-CIMEX

VICTORIA HALL, HANLEY, STOKE-ON-TRENT

Friday 11th March 7.30pm

DISCHARGE

G.B.H.

+ ANTISECT

Tickets £3.00 available from: Mike Lloyd Record Shops, Hanley and Newcastle; Under-Lyme; Lotus Records, Stafford or pay on door.

DISCHARGE

DISCHARGE ON THE ROAD

Apr 13 100 CLUB, LONDON
Apr 16 TABOO CLUB, SCARBOROUGH
Apr 17 AGENTA, DERBY
Apr 18 BOWES-LYON HOUSE, STEVENAGE
Apr 28 DRIFTERS, MANCHESTER
Apr 29 NEW YATE ENT CENTRE, BRISTOL
Apr 30 GALA BALLROOM, NORWICH
May 3 TOWER THEATRE, HULL
May 4 COMMUNITY HALL, GRIMSBY
May 11 MARPLES, SHEFFIELD

PUNKARAMA 82
NEW YATE
ENTERTAINMENTS CENTRE
NR. BRISTOL

Thursday April 29th

DISCHARGE
Tickets £1.50

DISCHARGE TOUR DATES

MARCH 3rd - BRIGHTON - Extremes
11th - HANLEY STOKE ON TRENT
Victoria Hall (PLUS GBH)
12th - NOTTINGHAM - Folk Club
13th - MANCHESTER - The Gallery
14th - BRADFORD - Palm Cove Club
15th - LONDON - 100 Club
23rd - GLASGOW - The Venue
24th - BIRMINGHAM - The Golden Eagle
25th - SELTHAM - Football Club
26th - NORWICH - Gala Ballroom
27th - STEVENAGE - Bowes Lyon House

PUNKARAWIA 82
NEW YATE ENTERTAINMENTS
CENTRE, NR. BRISTOL

PUNKS
 DEAD
 APOCALYPSE NOW (1999. 91)
 THE EXPLOITED
 DISCHARGE
 PLUS SPECIAL GUESTS
 GLASGOW TIFFANYS, TUES 30 JUNE

DISCHARGE
THE EXPLOITED
ANTI-RACISM
LYCEUM
SUNDAY 26th MAY 6.15-8.30

KILLING JOKE
discharge
LYCUM
SUNDAY 30th NOVEMBER at 7-30
FAD CLADGET

RICKI – TIC PRESENTS

Tuesday 17th August

DISCHARGE

+ SUPPORT

100 Club, 100 Oxford St, London W1

LETTERS FROM A WORLD

Tony!

I've been reading your zine in pieces and am almost finished HAHAI! I totally understood your Folkeiss review, I've listened to that record a couple of times and still don't know what I'm listening to!! I won't be able to make it out to Chaos this year, but did catch Crow twice this past weekend and saw Nerveskade again....fuck they just get better and better (new 12" should be out after TX, they had tapes of the recordings on sale). Picked up some great shit too...Krossa 7", Systema/SYIH 7", the Helpless "Nuclear//Fire" tape, new Perdicion, Nerveskade tape, etc... Cheers and keep up the great work, it's appreciated!! -Mike

Hi Tony,

Just wanted to drop you a line and let you know how much i like your zine mate. I've read the last few copies and it's so cool to see someone else from the UK reporting on the kind of music i like. I was reading the latest issue yesterday and i thought to myself "this could be me speaking, word for word!" It's safe to say we have similar tastes mucker. I used to live on Kingsland Road a few years back but moved to Devon coz my daughters down here, good move but less gigs :/ Probably getting too old for them now anyway! I agree with what you said about bringing Japanese bands over here. Surely between some of us we could sort that out? I'd like to lend a hand for sure. I'd say the only hurdle would be whether the bands actually wanted to play UK? I think some definitely would but from what i've heard, the crowds don't exactly flock do they? I never went to see Systematic Death last year but i heard the attendance wasn't too bad. Maybe times have change and Japanese punk is more widely listened too now. I won't say popular though and you made me laugh out loud when you wrote about Schrader saying noisecore was 'fashionable' and how could that be possible when only 20-30 people in the world are into it?! I have many punk mates and whenever i've played something to them their reactions been "bit hardcore innit?" Yeah.....that's the point.....innit? My non punk mates just think i'm insane and so is everyone else from Japan. Anyway mate, i just wanted to say hi, a sort of electronic handshake if you will. I'd like to do a zine myself but i'm just so erratic and lazy, it's all completed in my head though! ha ha. Cheers, Phil

dearest T (i hears ya got street cred,therefore one letter will suffice), yum, yum, i just couldn't git enuff!!! i brought yo' zine to my soul-molestin' "job", while some took smoke breaks,or chattin',maybe play wit' thier iphones, i instead crept away, all dignified,hid n' ingested all my global noize rants!YUMMYNUMMERS!!!! seriously, from issue 3 to 4 are worlds apart! from th' layout to preschool design aesthetics to content!!!! very addictive indeed!forget my favourite past-

time o' crack whore voyeurism, i ma morenoize trollin' i was just wonderin' do ya ever give a bad review to anything', or is it ya bein' postmodern 'n' all?! ya reminded me o' school in which there was no good or bad,anything goes! or d'ya just ignore th' shat ya receive?!?ya should do an issue o' th' utter turds o' th' world!!!maybe one word reviews, to save space!haha burnin' bridges left 'n' right! also, i noticed ya ain't gots enuff doodles displayed! i understand 'bout space constraints,buuut ya could lay yo' writin's on top o' a drawin' somehow! i don't know,food fo' thought! anyhow, i was thinkin' i'll send ya some schtuff, if ya likey ya use it, if not burn it,send me th' footage, 'n' i'll extinguish th' flames wit' me bitter tears!!!!!!i'm sure ya luuuuuuuuuuuv hearin' how others could make yo' creation so much better!YUK!YUK!! i started to listen to chaos destroy(mental note i hate live recordin's) but i think it killz!!!nevermind th' infant-glue-binge-craft-session package!!IT RULZ!!!yet to listen to tom wankys-bootz! i have quite a backlog o' muzak to listen to!!weeeeeeeell, can't wait fo' issue 5! still friendz?, ivo

hey tony! hows it going. wankys/lotus fucker show was off the fucking CHAIN! fuck so fun, im writing to see if roddy (ploppy pants zine has facebook or myspace.....was cool to meet him. wankys guys are awesome. so friendly, and cool to hang around. gilb really likes cherry pie haha. fuck i am too drunk....oh i almost forgot, also im writing to get copiesof more noize zine and chaos destroy CDs. hopefully you havent sent that cdr yet. my friend ami who sings for nukleerblast suntan whos house that was recorded at said she really wanted a copy so maybe can get like 4 or 3 or so copies and that wankys tom and boot boys split CDR too and some extra copies of more noize zine for some friends here. anyways, let me know what it will cost with postage. well ok, im wearing my loudness shirt, so im going to go put on my zebra spandex pants and watch live japanese metal videos. cheers!!!! -tom (Evilminded)

hey tony whats up this is ryan. i have not talked to you for like a year. no internet for a bit but im all over that shit now. how have you been? looks like your label / zine is doing well, cheers to that. i have been living here in portland for a year now, its awesome here. tons of great shows and bands, like all the time. lots of record stores. its basically like a punk mecca. im in a band, playing guitar. we just did a rehearsal recording, i attached an mp3 to this email. anyway its called PEROX-IDE. do you remember the noise punk band RUKKUS? 2 of those dudes are in the band as well. i would have



Left to right: two punks from Germ Attack gig at Kuala Lumpur, Malaysia, and an anarchist at Germ Attack's gig in Mie Prefecture, Japan.

Photos by Jo

OF NNNNN NOIZE

to say the biggest influences are disorder, kaaos, lebenden toten, discharge, etc... anyway we are going to do a somewhat more proper recording next month. we have a myspace page myspace.com/peroxidepdx there are 3 more songs on there. we're going to record 6 or 7 songs for a tape / cd-r i'll let you know. well give it a listen let me know what you think. hope all is well with you! cheers ryan

Tony! I been reading More Noize.. And I love it (and Evil Minded). I haven't been that enthused about a 'zine since I was in my teens reading MRR in the 80's. I wanted to share my thoughts on #4 in particular, and my action taken on some of your discussion. I think you're going through what many punks your age go through, but with the added dimension of the internet. I think part of the issue with hardcore is that - by and large - it's a youth movement. With all youth movements, there is either a constant flux in participants (due to 'growing up', burning out, dying etc.) - or it ceases to be. As this is the case, the same learning curve is ever present, the same mistakes are consistently made - progress is a creeping development. Also, your fight against irony is tough one - I fully agree with you: Ironic music - hardcore or whatever - is the worst kind of creative cowardice there is, the defensive pose of plausible deniability: 'You don't like it? Well, it's just a joke!' Then why do it? Well, kids being kids, they don't want to be made to feel less than, and remember - the internet is 'forever', mistakes tend to follow you now. Also, the internet hive-mind pretty much states it plain: hardcore punk is stupid music for stupid people. How this is any different than metal, pop or country - I haven't a clue. Indie rock can be safely categorized as 'smug', is that really any better? But still, this fear has succeeded in creating a slew of 'Comedcore' (comedic hardcore) bands who sing about nothing of consequence all due to some

bullshit about public perception. And now, at a time when we desperately need a clued in voice. It's sad. No one ever said it had to be in the preachy style of yesteryear. Have you heard Wrangler Brutes 'Zulu' from a few years back? Lyrically, it's a great mix of humor and socio/political content, well written and not falling victim to finger pointing, half-assed politics or 'Dislogans'. For every flat out goofy song, there's two politically / socially brilliant tracks. As for making forward strides in hardcore musically, well, I couldn't agree more. However, it's a tricky proposition. In my mind, hardcore has very much become a folk music in that certain styles (crust, d-beat, SxE etc.) have been handed down from generation to generation vir-

Anti-fucking-clockwise from bottom up: Rhubarb warbeater from Bog People, Jason die Bassgitarre auf Verräterisch, Horn B. Bog People's guitarist; 'Moss Bog People's gurgel lunatic; and finally in the middle, Frau Mar die Pogo und der Gesang auf Verräterisch. All photos this page by Andrew Underwood.



LETTERS [continued]

<< exit hippies >>

virtually unchanged. There are rules and parameters in place, stray outside these and you're no longer playing hardcore punk. The current American scene is busting out of the barriers in place here throughout the nineties (Crossed Out, Drop Dead, Neanderthal, MITB), but I'd argue that many of these groups (Migraines, Slices, Double Negative, Cult Ritual et al) - though certainly good - are no longer playing hardcore, but noise rock, both sonically and lyrically. My favorite USHC band, Sex/Vid, who were just noisy enough while still clearly on the HC side of the field, just broke up last fall. More than stateside, I love what's coming out of Japan (Stagnation, Zyanose, Abraham Cross, D-Clone, Exit Hippies, Scumputer) and love the 80's era (the noisecore of Z, Gudon's Zannin Seija flexi, Tranquilizer, State Children - to regular Japcore - GISM, Gauze, Kuro, Kyojinbyo, Coward, Zouo blah blah blah) and those Canucks, Schizophasia. I dig Ohlo Seco and Wretched, too. I know next to nothing about the current Euro scene beyond names. So, armed with this and my love for noisy British post-punk like early PiL, Pop Group and Wire as well as mid 80's noise rock like Live Skull, Chrome and Rat At Rat R, I've created Nuculer War [...] Nuculer is pronounced 'new - cue - lur', and was the way George W Bush incessantly mispronounced 'nuclear'. A fact that was darkly humorous to me - here's a guy who was 'in charge' of the worlds greatest nuclear arsenal, and he couldn't even say it correctly. At first glance, it's a woefully generic punk name, but if the music catches on, it will be easy to remember. I played it all. I'm forty this year and none of my friends play or listen to hardcore. I tried to get them interested last year, but it was a disaster. Really bad. The only thing missing are the vocals. I have lyrics and themes for all of these tracks but my voice is entirely inappropriate - I sound like James Hetfield with constipation. To call them terrible is being kind. The one track with vocals is faked - I sound like I'm screaming - I'm not, I'm scream whispering. I need a real vocalist! Do you know anyone who can / would be interested in doing vocals? In any case, I hope you like it - not real sure if I've crossed the line from hardcore into noise rock, but I guess that's for you to judge. RE: Zines - Like the return of the cassette culture, you may get your wish regarding zines - it'll just take some influential cool kid to long for an era he missed to make it palatable to a new generation. However, it must be understood that the blogosphere is like Pandora's Box: There's no going back. Zines may have resurgence in popularity in the short term, but they'll never be as easy to create and distribute as a blog. We come from a generation before the internet where - if you wanted to find out about something - you went to a zine. Were it not for MRR and Flipside, I'd probably still be listening to heavy metal. That's not a must anymore. And let's not forget, at zines height in popularity, there were a lot of horrible, boring, diary zines done by earnest writers with uninteresting lives. I remember one that came in about this guy who wrote in the most florid manner about his touching Cape Cod summer with his grandmother - utterly ridiculous. And those didn't sell. And there were soo many! Most kids today don't have that kind of connection and, moreover, they don't have the same type of community. I'm a comic nerd, I belong to a pretty active online discussion group. My experience with music boards is, well you've seen some of interactions in the past - I don't suffer elitist bullshit lightly! Jesus, I'm sorry - I'll just stop here. Hope you and your family are doing well and keep up the great work - I certainly appreciate it! / Tony

Hey fuckface, I get it. You're pretending to be clever to get laid. Well it's not going to happen. Screw you. All you're doing is devaluating hardcore. It used to be a secret club where record collectors could stay home and suck each others penises and rubb arseholes, but today the elite has been pushed aside by a bunch of PC cunts and internet niggers. You can take your noise and go away. US HC will never die. Straight edge for ever, arsehole face! Don't ever come to Chicago because if you do we will buttrape you. Fuck you hippie, John.

Thanks everyone for writing!
Write: Slobodan Burgher @ Gmail.Com



Top down: EXIT HIPPIES live at ANTI KNOCK 2010.
All photos by letter writer & Japan correspondent I V O.

"RANTS" a.k.a (un)selected thoughts on a world of noize

FANZINE RADIKAL

DIY hardcore punk distributors, shops and labels that sell DIY hardcore punk music must also fanzines. Fanzines are just as important as records - arguably more important because there is no end of new records being pumped out as if from a factory. But good news is that already, more and more distros are stocking zines today perhaps as a consequence of all the new zines that are around today, in themselves probably reaction to all the great hardcore records being released in the last few years. Please note that MRR is not the only hardcore punk fanzine out there but I do strongly recommend you to start buying it on a monthly basis because it's fucking great! And I contribute stuff to MRR ha ha ha...

FANZINES VERSUS BLOGS DEBATE

This is fucking stupid. The debate is already over. Flick to the review pages and see proof of how many great fanzines there are today. There were at least twice as many that I failed to get hold of (or were too lazy to write about, see next issue). Did you know about all of those titles? If not, why have you not got in contact yet? Stop talk about the imagined threat of blogs to the DIY hardcore punk scene and change your behaviour. Buy a zine today! Or start your own zine today! Not that I am saying that blogs (and forums) are in any way not worth reading - I read blogs every day! But clearly a fanzine is fucking much cooler format than a blog. But please stay away from fanzine fetishism please.

FANZINE LAYOUT VERSUS BLOG WRITING

Seriously? Is this even a worthwhile discussion? Have you heard about Fallhujä? About the kids being born with cancer due to chemical weapons used by US army? Who seriously cares about how a fanzine looks? Content not style! Otherwise it's fetishism, which is at odds with idea that DIY hardcore punk is more than just 'retro music'. Or do you think words and sentences are just fucking toys?

HARDCORE RADICAL 2010

A lot of people have disagreed with me that hardcore punk in 2010 is FUCKING SO AMAZING. You know the type of generic jaded bullshit we hear everywhere - that everything was always better before blah blah blah. Bollocks! I am utterly convinced that international D.I.Y. hardcore punk in 2010 is in extremely good health. There are amazing records being released all the time! Bands like Herätys, See You In Hell, Destino Final and System Fucker are proof of this. I don't think there could be a better time to get involved in D.I.Y. punk than in 2010. How can anyone disagree?

MYSPACE AND HARDCORE

Fuck you. Who cares? Myspace is just a tool of communication. If you want to talk about really ridiculous things in hardcore punk then how about you ask yourself some questions of facial tattoos and piercings instead? At least that's real. Note to people that interview hardcore bands for fanzines: Please stop asking bands about Myspace. It's been done and now it's over. Let's move on to real issues (like the Fallhujä massacre).

DO DESTROY IT YOURSELF TO DO CREATE IT YOURSELF

I went to Glam, a great band that was great live (if a bit too short), but it felt like only 30 people came (although it felt like there was 100 when I was up on the roof). This was a bit sad because it was a Saturday night show in an awesome autonomous venue. OK London is fragmented. It's a pain in the arse to get around. If you go to a show in North London you'll see people that never come to shows down South. As a foreigner this is weird as fuck, as back home usually everyone goes to every show. I am sure it is the same outside of London. I guess because this show was during late August summer, a lot of people might have been abroad on holiday or back home (London is first and foremost a city of out of towners, not unusually foreigners). But realistically there must be hundreds of people in London who would ABSOLUTELY LOVE Glam if they would play the on record or see them live. What's wrong with DIY hardcore today when a band that to me represents among the best of new and current hardcore can't attract more people? I guess one way to answer this is to think that there was probably never a time when hardcore shows sold-out in London. What we have to do to make hardcore more attractive to people? Part of this is due to hardcore not being relevant to the

to the times and the realities of the world we live in today. But even so, musically hardcore is just too explosive today that shows should be like earthquakes that people pay to witness. So we should try harder. How do we shake up the scene and make it wakes up to current realities?

LET'S RECLAIM HARDCORE FROM THE FUCKING CUNTS

I know that 'the scene' is religiously proud of its DIY institutions, such as squat shows and the few venues where bands play, and the semi-autonomous spaces that the DIY fought so hard to create and maintain. It's great that the Ratstar Social Centre squat where Glam played exists, it's a great venue (although the PA sucked). It's particularly fucking great that there is typically no bouncers at DIY hardcore shows. I hate bouncers, I fucking hate them, crowd control at a hardcore show - sorry but that's NOT a hardcore show! Don't you DARE bring a bouncer to a hardcore show. Seriously. Fuck you if you do it. And it's great that there are no commercial drinks sponsor, cloak room & toilet attendants, etc etc etc etc. I hate commercial bars and clubs. But on the other hand, it sucks that the best new European hardcore band would play to only 30 people in one of world's largest cities. I know that a lot of my non-punk friends would NEVER go to a true DIY punk show. I think partly the reason why this is so is because they have ideas about people that go to DIY shows. They think they would be bombarded by accusations of not being punk, or something. What do I know? I am not them. I just made that up. On the other hand, if my non-punk friends would be in a bar or at some party and a DIY hardcore punk band played I have no doubts that they would fucking love it. In short, why not occasionally put on shows where the people are? I know that DIY shows are in squats is not only by design but a practicality (costs money to put on bands at clubs etc. See Felix Havoc column in MRR recently) But so what? Lets fucking reclaim the bars! Lets trick our ways into all the fucking bullshit clubs and take over their bullshit fucking wanker DJ booths! You know what I mean? Seriously, there is not a shortage of venues in London. The aim should be to get more people to shows. I am not talking about bringing hardcore to Vice Bar, but rather stealing hardcore from Vice Magazine! Lets undercut the devaluation of everything that hardcore stands for by meddling from outsider by doing it better than the hipster cults.

LET'S START PLAYING RECORDS AT HARDCORE SHOWS

Why are there never any hardcore records played at shows in London? I see flyers from the US or Japan where the kids are always fucking DJ hardcore punk (or whatever) at shows. Why does this not happen in London? I'll bring a stack of records and DJ' at any hardcore show. It'll be fun. I hate the notion that hardcore is a closet hobby. Lets get hardcore out in the fucking open! I can get off to noise-core when drinking beer. But I can't get into drinking beer standing in some openly bright silent warehouse space. Please everyone lets treat the music as living or else lets get together and start a hardcore museum and charge a entrance fee so we can all have OG rarities.

MUST BE HARDCORE MORE THAN MUSIC

Despite the great enthusiasm I feel about hardcore punk in 2010 I often think that something is missing. Something important. You can say whatever you like about historic hardcore bands having sung about generic topics (Reagan, Hiroshima, Nazis, the cops etc) and that punk as a whole never went beyond 'cheap politics'. I don't disagree with that. With a few brave exceptions, most hardcore bands never did manage to go beyond a child's level of emotional response to issues - cf. 'War is hell / Hell is war'. But a lot of the issues that historic hardcore had adopted from its contemporary political discourse has today become part of the mainstream accepted wisdom: opposition to racism, to sexism, to sexual crimes, to homophobia, to agism, to animal cruelty, to the arms race, to wars, to police brutality etc. All those issues are today assumed accepted as correct by everyone in Western capitalist democracies. That does not mean, of course, that there are not millions of occasions daily when those things happen despite the fact that everyone agrees they should not. My argument is that it is not enough for a hardcore band to sing that it is against sexism or racism, because that is exactly what every damn politician is doing already. And fuck all politicians. From where I am sitting I can see that there is a lot of fucking scary things going on in the world today. From the obvious things that hardcore bands should sing about such as the wars in Afghanistan and Iraq, or the coming war with Iraq, and 10,000 other generic things like the arms-trade, the meat industry, the investment banking system, the mass media, about hardcore distros not selling fanzines etc. But today to even discuss hardcore as protest, is to be met by only so much jaded generic bullshit that you feel like dropping out of hardcore altogether. If only hardcore was not so fucking great to listen to.... But a lot of people agree. Most of us were attracted to and stuck with hardcore because it meant something, once. I am not happy to sit back and accept that hardcore today is just music. That would spoil it for me. So please lets all try to make hard-

lets drop a noise bomb on the houses of parliament haha

WHO ARE YOU WAITING FOR?

It is as if hardcore punk as a whole is waiting for something to come along and provide the script on how to interpret the world around us. Times have moved on since 1982, which is the year that most hardcore bands harp back to. There is so much shit going on in the world that to write a great hardcore song about just one of the things that make you angry should be super-easy. Where are all the songs about the Death of Jean Charles de Menezes? About the torture of Omar Khadr in Guantanamo Bay? About the British police using Tazers? About Julian Assange being on the cover of every news outlet in the world within 5 minutes of him being suspected of rape? Where are the hardcore punk songs about the wars that are being committed in our names? I mean, we deserve something a little bit more engaging than rehearsed hardcore lyrics of 25 years ago. I understand why there is no protest in hardcore today. People just don't care. To make the stand against mainstream pop culture is deemed enough of a protest. But who cares about counterculture? It seems like a lot of cool things are happening in hardcore today. Let's make protest a part of it for we have so very much to protest about. So much for rebellion. Lets rebel against ourselves and make hardcore alive. Again. Better still lets make it more alive than ever. Lets make history goddamnit. It's up to us.

HARDCORE IS RETROSPECTIVE GARBAGE FLOGGING A DEAD HORSE

There are definitely hardcore bands that should be considered "cover bands" or "hardcore imitation" or "retro hardcore" today, but I am sure the same could be said in 1981. Yes, in 2010 there are +100,000 comeback and reunion punk and hardcore bands. Even anarcho bands play reunion gigs. But nevermind the obvious cheap plastic crap bands that are evidently around today, that there are truly GREAT records being released today is proof that hardcore is not simply "retrospective garbage flogging a dead horse". Writing off DIY hardcore punk in 2010 as simply "some retro garbage that is flogging a dead horse" is absurd. Period. Next.

LONDONERS: LETS DO SOMETHING!

Why does EVERYTHING have to be so damn jaded and decided already? No doubt I will again be called naive for suggesting we do things different. "Oh we're already tried that", they will say. "It won't work". Ok, here a harebrained idea for you. How about we get together and set up a permanent collective space for shows. My friends and I have talked about hiring an indoor space to place a mini-ramp for rainy days and for the winter. But this space could also serve as a gig space / rehearsal space on the sly. The ramp could serve as a stage for touring bands and we could sell cheap booze there as well. It could be great. Anyone interested? Lets do it!

End note:

If you think all the above is stupid, well, you should see the 1000s of words I deleted. Seriously though, it's time for us who are into HC today to start putting our mark on it. That means making it like it should be to suit us. Who cares about 1983 when 2011 is just around the corner?



KRIEGSHÖG.

The New Wave of Brutality and Hardcore Massacre.



"La Sensibilita Che E Persa"

ISTERISMO

Isterismo ran out of time for this issue - as they're off to Australia in October- but the interview will be in the next issue...

EVERYBODY SHOULD TAKE PART CREATING HARDCORE FUTURE!

Here's a flyer sent in by a reader who liked More Noise three that had the GAUZE UK TOUR story... You tell me...

 AUGUST 		
FRIDAY 4TH SLUM TURKEYS SOMEONE ELSE	SATURDAY 5TH ALTERNATIVE DISCO	FRIDAY 11TH WESTERN DANCE 12 ANGRY MEN
SATURDAY 12TH SALAD FROM ATLANTIS BASTARD KESTREL NITRO PUPPY	THURSDAY 17TH GAUZE CHAOS UK NICKEIT BROTHERS STATE ADULTS	FRIDAY 18TH WHO? KNOWS?
SATURDAY 19TH ALTERNATIVE DISCO	WEDNESDAY 25RD OI POLLOI A.O.A	THURSDAY 24TH LESBIAN AND GAY DISCO
FRIDAY 25TH SLANDER PARADOX UK <small>OFFICIAL MANIPULATIONS</small>	SATURDAY 26TH SINGLE BASS EVERLY SISTERS PETE THE POET	SATURDAY 2ND SEPTEMBER SAW THROAT
 21-23 ALBION STREET BRADFORD 		

YDINASECTON POHJOLA

VK = Ville K, guitarist. VS = Ville S. vocalist. MN = More Noize

Nuclear weapons-free Nordic (Finn. Ydinasecton Pohjola) was an initiative by the President of Finland Urho Kekkonen for a nuclear weapons-free zone in the Nordic countries. The aim was to prevent the Nordic countries from becoming a nuclear battleground and a route for cruise missiles in the event of a nuclear war between the Soviet Union and NATO. Nuclear energy is used in Finland and Sweden, however.

More Noize: I know next to nothing about Ydinasecton Pohjola. Tell me something about the band...

VK: A few of years ago, our bassplayer Marko and I had been talking in bars to form a noisy hardcore punk band. It had been one of my dreams, but I was hesitating at first, because I thought that I wouldn't have enough time for a band (back then I had a regular day job...). Still, Marko managed to convince me that it was a good idea, and soon we were joined by Ville S. for vocals and Heikki for drums. Marko also plays bass in a crossover/hardcore/thrash band Delta Force 2, and Heikki plays drums in Deadsunrise, which is a great band in the vein of His Hero Is Gone. Ville S. and I didn't have any ongoing bands back then. Actually all my previous bands had been just some projects in rehearsal rooms (and sometimes in bedroom with 4-tracker).

VS: We started on february 2007, I think. I have been screaming and growling both hardcore and death metal in early nineties, but YP is my first band in fifteen years. Heikki was born in mid 80's, the rest of us are closer to 40 than 30, bunch of old cynic blokes....

MN: Almost every review I have read about YP records have said something about how your "Finncore" is equally -if not more- influenced by Italian hardcore as the classic Finnish old bands. What do you think about always having to be compared to old bands? How do you feel about being "the Finnish hardcore band that sound Italian"?

VK: I myself love the chaotic, still often very complex structure one can find in Italian hardcore, especially in Wretched's music. In the beginning, when we were just namedropping our favorites (and possible influences) Wretched was mentioned by



Marko, so it was a natural path to go. We listen a lot of 80's hardcore punk, so comparing us to some older bands is just a great honour, especially if someone thinks that we have achieved at least a bit of the rage and chaos of old Italian hardcore bands. 80's Finnish hardcore is of course one of my all-time favorites, and the music I grew up with.

VS: Marko and Ville K, who make our riffs, have really listened their hardcore history. I can say that they got tradition in their backbones.

MN: The two vinyl releases that I have are a bit old now, well a few years old, what have you been up to since the vinyls were released?

VK: We have played a few gigs and spent some time in the basement rehearsing...I hope you can also hear it. Marko and Heikki have both their main bands, which takes time. And all the other members except me have kids, which takes even more time.

VS: We recorded almost a year and a half ago twelve tracks and they will be finally released by Markos own label Nightstick Justice during next summer. That will be onesided 12 inch vinyl. We are also about to record six or seven brand new tracks within next few weeks. They will be released in one way or another and hopefully a bit sooner this time.

MN: The new songs [on Myspace] are fucking great. But did your guitarist break his guitar or something? It sounds a bit like a broken radio transistor. What are the songs for?

VK: Thanks! Ha ha, I just have one fuzzpedal and a cheap tube amplifier, that's all. I know how to get maximum noise with my limited equipment (and my limited knowledge of them). Ok, in the recording session I had two extra distortion pedals on the additional guitar track, which is just a distorted mess and feedback. Our songs have lots of social commentary, and some songs are about political history. Ville S. writes them, and he can tell about them more explicitly.

VS: About these four new tracks on myspace..."Kuka omistaa" ("Who owns") is about those in power: big bosses and their poser wives. "Järjestelmän tähtäimessä" ("Sought by the System") is about how bureaucratic and frustrating the so called welfare state is for those who have failed in some way and dropped out.





YDINASKETON POHJOLA

"Julisteiden liimaajat" ("Poster Stickers") is named after a Finnish cult movie from early 70's. Movie was about a revolutionary maoist gang, which got brutally crushed by secret police. Poster stickers are today very current theme, several Finnish cities are running aggressive and expensive zero tolerance campaign against any kind of independent posters and stickers. No more underground information in sight, only commercial opium. "Irtolaiset" ("Vagrants") is about part of Finnish social policy in 50's and 60's, at the time drifting and antisocial lifestyle along with public intoxication, prostitution and homelessness were very strongly controlled and partly criminalized.

MN: Everyone knows that Finns as a people like booze, metal and motor sports. What do the members of YP like apart from playing hardcore music?

VK: Motor sports are not my cup of tea at all, metal goes in small amounts and I'm more a beer-drinker...not a typical Finn? I work quite irregularly nowadays, so I guess I have lots of time to create new riffs...but I'm a bit of a lazy sod. I live with my girlfriend and I like music, movies, arts and reading...and of course beer. Cheers!

VS: Both Heikki and Marko have got families, day jobs and beforementioned other hands, I guess most of their time goes that way. I also do have a regular job, a wife and a daughter. I'm not into motor sports either, but I enjoy watching live football, mostly Finnish lower divisions football. During the football season I go to match at least once or twice a week, so it is kind of a main hobby for me. And I do listen to metal quite a lot: traditional heavy metal, old school death metal, doom, black metal.

MN: It is very welcoming to hear that there are definite thoughts behind your lyrics, because nowadays so many bands seem to just want to get an "authentic" hardcore sound and then lyrical content comes second. Tell me more about your songs! I have tried to

to translate some lyrics and I think one is about a riot in the city of Oulu in 1990 - what's the real story about that?

VS: There riot of Oulu happened in August 1990, it was the last weekend of summer (the schools were about to start next week) and streets were packed with drunken youth. It is said that things got started when cops tried to arrest some guy (because of burglary or fight, I've heard both versions) but everyone around felt that he was innocent and then tried to free him. Then all hell broke loose for few hours and police had to back off. It was very spontaneous act, but hundreds took part.

MN: Talking of lyrics, I always thought you were from Kemi because there is a song called Kemi -and like I know Kemi is a Finnish town because of Terveet Kadet. But I read somewhere that you are from Jyväskylä which I looked up on a map and see is nowhere close to Kemi. How is Jyväskylä as a place to live? Is there a hardcore scene?

VK: I've lived here all my life, and I still like living here. In Jyväskylä there are many schools including university, which means more culture and more audiences for different cultural events. But like in Finland in general, metal is perhaps the most popular musical genre in Jyväskylä.

In Jyväskylä we have several great buildings by famous Finnish architect Alvar Aalto, which are popular tourist attractions (at least amongst architects). I think one can even say that Alvar Aalto is a some kind of sacred cow here (with all respect). Still, so many older buildings (other than Aalto's) have been torn down during last 15-20 years, and we just get more parking spaces and shopping malls. That's one thing I don't like in my hometown.

I think we also have a little hardcore scene, or maybe several

smaller scenes... I think it's either crust or USHC which are popular in our town - but very often different bands share the same gig.

VS: Like Ville K said, there's lot of interesting culture around, but too many parts of town have been raped by ugly architecture. Location of Jyväskylä, just between Oulu and Helsinki, is perfect for me, because I visit both north and south quite often. To drop some names of good local bands: Arrestum (dark atmospheric hardcore in the vein of Tragedy), Escape To Death (early 80's USHC), Upright (late 80's USHC). There is punk/hardcore gig in Jyväskylä area once or twice a month and most of them are for all ages.

MN: Would you tell me a little about the general Finnish hardcore scene today? I keep hearing about new Finnish bands, and old bands reforming, about festivals and tours but I can't remember having read anything about Finland for the longest time -expect something in MRR about old Finnish hardcore.

VK: I think we have many great bands nowadays, and a great variety of styles. New bands seem to be very professional from the beginning, and I think you can no more hear any typical "Finnish sound" - good or bad, I don't know. For my taste there are nowadays great raw punk bands, like Kieltolaki, Kylmä Sota, Khatarina etc. (too bad Khatarina did quit just a while ago). Comparing to my youth it seems that there are lot of gigs in many parts of Finland every week. One thing that's great in a small country and a small scene is that people are not so much separated in their own little groups and you can see crusties, hardcore kids and skins at the same gigs.

It's true that very many classic Finnish bands from early eighties and late seventies have reformed, some just for couple of gigs and some have made new material. I've seen some good gigs and some not so good...too bad that the new material of those old bands is rarely better than just ok (and I'm sorry to say that some reformed bands just play crappy metal under their old name).

VS: Most of the action is naturally in Helsinki and Tampere, but what makes me really glad, is that my old hometown Oulu seems very active nowadays. There is something available for everyone today...for example I also do like metallic beatdown hardcore and Bolt, Cutdown and St Hood are brilliant Finnish groups in that genre.

MN: Are there any fanzines around in Finland today? Do you think zines are relevant in 2010? Do you buy fanzines?

VK: Yes, of course there a fanzines in Finland and I do buy and read zines. Internet can never replace a pile of xeroxed paper, which is made with love and enthusiasm. I think that except Toinen Vaihtoehto -infozine there are not any "big" zines that everybody reads, but there a many great smaller zines. Lately I've been reading zines like Havana Bananas, Face Up To It and Mutiny. And this reminds me that I should buy new issue of Huuto-zine.



VS: Hardcore is very much about DIY and what is more DIY than zines? Finnish zine worth mentioning is Kapinatyöläinen, which has been running over 20 years. It's more about anarchism than music and i do not agree with everything they publish, but it's very refreshing to read something written so aggressive.

MN: About this thing about sounding Italian hardcore, I suppose the artwork on your 7" EP with cover from the Impact/EUs Arse split kind of gives it away, right? Who does your artwork and what ideas go into the artwork? And on your home page there's a picture of Ronald Reagan and someone I am guessing is Mauno Koivisto, the Finnish president - what's the meaning of that?

VK: Yeah, you're right. You can very often judge the record by it's cover, hah. Our artwork is mostly made by Marko - and sometimes we also find some great photos to be ripped off, like that one with Reagan and Koivisto.

VS: I think the pics of the 80's politicians fit aesthetically with our music (and with some of our lyrics as well). Last days of the cold war, nuclear warheads, mass demonstrations etc are what I mainly remember from the news of that decade.

MN: How have the response been to the band? I mean, the records have been fairly well reviewed in some English-language magazines, because that's how I first heard of you. How has the response been in Finland? What about abroad? I know my penpal Keke at Reset Not Equal Zero has released a Ydinaseeton Pohjola CD-R in Japan...do you think you'll ever play go on tours outside of Finland?

VK: I think we have had surprisingly good reviews (or maybe they are just polite?). We don't play gigs often so probably just our friends know our band in Finland...I'm always a bit surprised when we get ANY response. In my opinion, playing gigs outside Finland sounds interesting, but if someone asks us to play, I don't know if our schedules would ever match for that, hah.

VS: Yeah, it would be great to play few gigs somewhere abroad, but I'm definitely too old and tired to spend two weeks in the van around Europe. It's entertaining to read the tourdiaries of the Finnish bands being 24/7 drunk and stoned on the road, but that's just too much for me, heh.

MN: Hey, I see your are on a compilation LP. Are your songs there different from your other records? Do you want to say something about that compilation or compilations in general? I tend to have very mixed feelings about compilations.... but being a nerd I want to hear everything by bands I like so I do buy compilations...

VS: Yeah, we are on French compilation called "Laatiminen äpäriölle". All three tracks were released on our first seven inch, I know it's bit questionable to put something previously released on any kind of compilation, but the 7" is nowadays sold out, so maybe that's not so bad ripoff anymore... and to be honest I was expecting for cd-r, I never thought the compilation would come out as a vinyl with such a nice booklet. If Stephane is reading this, I'd like to thank him once again! About compilations in general: they're ok when collected with good and unified taste, but I hardly ever give another chance to incoherent ones. If I had to pick up my favourite compilation, it would be Proganda Is Hippies, which introduces the best of the Finnish '82-influenced hardcore groups of last decade.

VK: Nowadays it's so easy to find music in the net, that compilations are not so important for promoting bands anymore. And still many recent compilations I've heard seem to be just cheap advertising of record labels and are easy to forget after one play. I think it's more important to create compilations which are great records in itself and good for long-term listening. Some old compilations, like Russia Bombs Finland and Hardcore '83 from Finland or Grito Suburbano from Brazil are good examples of that, and so is above mentioned Propaganda Is Hippies -compilation.

MN: Ok so I have been watching the videos of you guys playing live which can be found on the internet. There's a few videos where you are playing outdoors at festivals and in daylight no less. It's probably saying more about me than anything else but for me it is a bit weird to see / hear this type of hardcore played in nature, in the sun etc. Is it common for hardcore shows to be outdoors in Finland? How do you feel about festivals? Like compilations I have mixed feelings about festivals (good for party, less so for listening to music)...

VS: That outdoor gig was played in Kempele, which is a very small town next to Oulu, it was a private party for around 100 people. About dozen bands played in somehow traditional Finnish countryside millieu with good people and thousands of mosquitos around. I do not like crowds much, so I prefer smaller circles and happenings like this. Puntala Rock is notorious

around. I do not like crowds much, so I prefer smaller circles and happenings like this. Puntala Rock is notorious Finnish hardcore/punk outdoor festival with daily audience of 1500 people and there are also handful of smaller events during the Finnish summer. Right now I'm looking forward to Hässäkkäpäivät, which takes place in Oulu (again) on early July, such a great line up there: Mob 47, Kylmä Sota, Selfish etc.

VK: It was really nice to play in Kempele. As you can see in the video, we were playing on the lawn in front of the little stage. I had little trouble with my fuzzpedal because of the wet grass so during our set there was even more feedback and noise as usual. But that's part of our style and probably the only thing that was different from playing indoors.

I think a bit similarly about festivals as you - it's best when there are just a few must-see bands so there's enough time for other activities. But when I go to a festival, there must be something to see and hear. I think I'm too old and lazy for just drinking warm beer in a bush, that kind of partying is not enough for me.

MN: "When man turns to 35 it's time to play hardcore"?

VS: Haha, that's what Ville K said just after our first gig, which was played outside 2007 at Lutakko club in Jyväskylä.

VK: Yes, that describes my feelings after that first gig. I was finally in a functioning band which plays gigs and makes records - and if you love hardcore punk, age is not an issue. MN: So just to round up, next up is that one-sided 12" on Nightstick Justice and you'll record some more damn songs this summer. What else is next for Ydinaseeton Pohjola in the near or distant future?

VS: Heikki is moving to Southern Finland with his family and because of this he will leave the band after the recordings. It is very sad thing to part these ways with good friend and great drummer, but luckily we have already someone in sight to replace him. I guess we will keep on going pretty much like before: unhurried rehearsing and a gig every now and then. We have booked one gig for the autumn, so there's at least something to aim, heh.

VK: It's been really a privilege to play with such a great drummer as Heikki, and to have such a friend. But life goes on, and we won't stop making noise.

MN: Thank you for the interview, I have enjoyed it and I am sure the readers of More Noize will be entertained too. They will now leave the toilet and run to their computers and Google to try to find somewhere to buy or download Ydinaseeton Pohjola Suominen noize attack. Do you want to give them some hints? Also, how may foreigners get in touch with Ydinaseeton Pohjola?

VS: I have to say that I'm very lazy (and also incapable, eh) to put our music into the net, besides myspace, but it's ok for me if someone else is willing to share them for free. Our first seven inch "Euro-ohjukset" is sold out from us, but split 7" with Keripukki should be still available, ask Marko for further details (info@nightstickjustice.com). If someone wants to get in touch, that could be done via this e-mail or myspace. Feel free to contact.

Mn: Any final words may be entered here...

VS: Thanks to Tony for paying attention and doing this interview and thank You for reading it!

VK: Thank you for this interview and many thanks for the reader in the toilet! Don't forget to wipe your ass!

WHEN MAN TURNS TO 35 ITS TIME TO PLAY HARDCORE!



on drums now and he lives in Australia, so we just meet up like maybe twice a year and write some new things and do a tour. That's alright!

T: How long where you there [Denmark]?

C: Two and a half years.

P: You were there that long?

C: Yeah. It was fucking brilliant but got a bit boring because everyone's just so fucking dry over there you know. They're good fun like but you know, kind of like...you know, just being into politics and all that. It starts out with being interested in music and then getting into the politics and all the ideas of DIY. And it just ends up going full circle and I get sick of all the silly intrigues and all the nonsense.

T: Yeah, ok, so you must have been there in the centre of things that happened at the Ungdomshuset?

C: Yeah, I was there from 2004-2007 which was the height of all that stuff, which was fucking amazing...

T: "K-Town's burning"

C: Yeah yeah, it was the biggest thing I've ever been a part of. And it was mad like, especially since we fucking destroyed the city and got a new social centre that was sponsored by the city out of it. Which I thought never happened.

P: And they can't take that away from them, it is a win. You know a lot of people are sort of, a lot of people in Copenhagen are like 'it's not good enough' but I don't know, I'd take that as a total victory: that's a win you know. Where else has that happened? Smash up everything and then you get what you want.

T: So where are you from originally?

C: Ireland.

T: Yeah obviously -HAHAHA -but like Dublin?

C: I grew up in all different places but like Dublin, I spent the most time in Dublin...Where in Sweden are you from?

T: I lived all over, before I came here I lived in Gothenburg for two years, I lived in a small place Vänersborg, named after Vänern, you know the biggest lake in Sweden, so it's just on the tip of that, you know it looks like a eagle and it's on the beak. Before that we lived on the coast. My parents moved around a lot. But from the beginning I am from Tidaholm, a small place in the middle of the two lakes.

P: I haven't really been around Sweden so much to be honest, just like over the last year I've been living there... I've been with my girlfriend for like four years, been over a lot but usually it's just to Malmö or Stockholm, sometimes Gothenburg, but never really around...

T: I heard this rumour, what was it now, oh yeah, someone told me about *** in ***** being banned by like Spatt from concerts because he for some reason, like, kind of what you were saying earlier about Copenhagen and like political things...

P: Yeah, I actually know what it is about but like I don't want to put that on tape...

T: Ok.

C: Go on!

P: Alright. He got kicked out of Stockholm for doing some pretty dodgy stuff like...

T: Oh right.

C: What did he do?

P: I don't know. I don't feel like...I am



like third party but like it's very well-known, like within the Stockholm scene...

C: He said "bitch"?

P: No...he...but it's too do with women and that explain...

C: He admitted he fancies women?

P: No.

T: Or that he didn't?

HAHAHA

T: But there was this story, obviously it's all over...

P: I don't know but I don't want to like shake it up you know, I know it's true like...

C: What about Crash Mange?

P: He ate some fish fingers I think.

T: And he's banned now?

P: We wrote a song about it. It'll be on one of our new releases.

T: You told me before that there's been some interest

in releasing RawArse on vinyl?

P: Well we just recorded 12 new songs and we wanna put them out on a decent label. If anyone gives a shit.

We were asked to do a split but when we talked about it we agreed that splits are a bit shit and we'd prefer to just do our own stuff.

T: And are RawArse going to play live? I know you said you're trying to get added to some local shows?

C: Actually we just played two gigs last weekend, one in Copenhagen with Extortion and one in Malmö with Destino Final. Copenhagen was funny...we were drunk as fuck and tight as a wizard's sleeve, and some people weren't too happy about some onstage comments about drugs and not being punk...

P: If you don't take speed you're not punk'.

ALL: HAHAAHAHA

C: And we got pissed off cos some people thought we were joking, and I accidentally pogo-ed into the

C: Yeah...One fucking take...
P: But I think it's worked out a fucking really good way of doing it - writing the chorus and getting a good punk chorus
C: We've all played in loads of bands that we did...'professionally', and it's just too boring, people are too good at playing now that they think about it too much, they just don't play.

T: That's what I like, that's what I like about the tape: It's fucking.. It's raw and it's like, you know...

C: ...arse?

T: Yeah ha ha ha exactly. Inept hardcore, you know, like Spanish hardcore bands like Firmeza-10 that sounds like raw shit you know: Hey I heard a song yesterday by Discharge and I tried to play it, do you have the record to play it? No, lets just do it from memory"

All: Ha ha ha

C: And it turns out like...

T: Yeah backwards you know, whatever...Ok so er, so talk about the songs on the demo then. I like the Sex Pistols thing in the first song...

P: Ah "there is no future and England is fucking dreaming?"

P: Again that was me and Cormy were just staying up drinking in my room and we tried to decide whether to do the vocals the following morning but we realised we did not have time to, so we were like, ok we have to do it now and it was 3 o'clock in the morning so we just went down there with a crate of beer and had our words ready, and it was just a total...

C: It was a total ad lib.

P: yeah a lot of it's just ad libs and I think we can keep it, I think we can keep it that way hahahaha. I think we have enough shit in our heads to keep at it you know?

T: Ok so you said in a email that it's funny that people don't understand that it is supposed to sound like that.

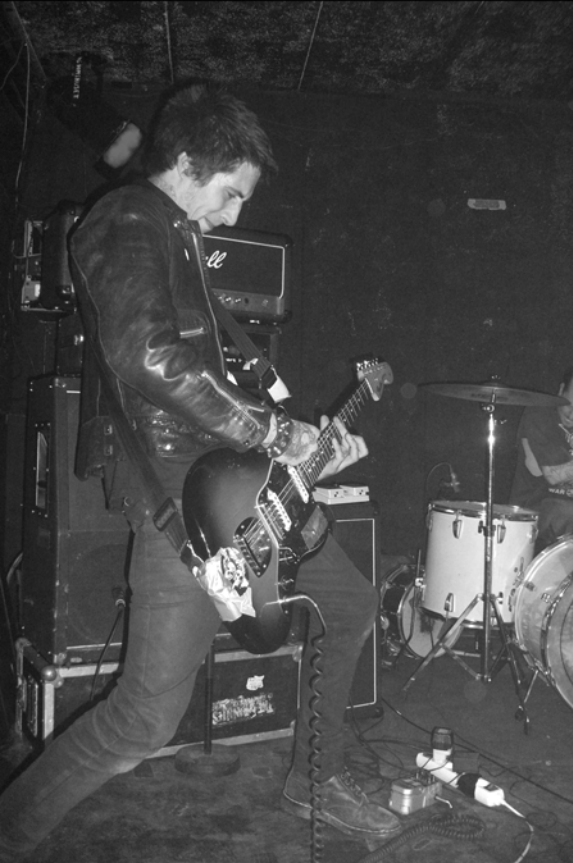
C: yeah yeah

T: So what is that it is supposed to sound like?

P: Just like a really raw primitive punk rock band. At least that's what I think what we're trying to do

C: Just fucking...just fucking noisy punk. Hardcore.

C: Hey, you see across the road, the fucking pub over here, "the rest is noise", it's this fucking trendy pub, it's like a typical Brixton pub that is



becoming trendy now, a fucking yuppie pub, and we just saw 'Sponsored by Becks Art' or whoever, 'Art inspired by Black Flag's TV Party', printed in front of the pub and we're like WHAT THE FUCK IS THAT?

P: Is this what hardcore has fucking become?
C: It's like you fucking look around in London and you see all these tote-bags with these fucking Black Flag bars everywhere

T: Yeah I saw this girl in Camden that walked around in a big Black Flag tshirt and I was like you know, 10 years ago that would have been fucking the most amazing thing: a girl in a Black Flag shirt you know? But now it's just like, I don't know, probably just someone who reads Vice magazine or something

C: Yeah that's the problem, and by the way where's your fixed wheel bike?

HAHAHA

P: I think magazines like Vice are just like...er fucking turning hardcore into a fucking joke

C: For us there is only punk you know, there is no hardcore, it's like an expression that no one understands

T: I wanna get another beer...Do you want one?

C: Fuck it...

T: What are you drinking?

P: Abbotts! Ale! It's not that punk but it's cheap!

T: What beer?

P&C: ABBOTTS.

P: So do you play in any other bands?

C: I'm still playing in Nuclear Death Terror, that's my main other band. It's been a bit slow but we're doing a tour of Japan in January.

T: Lucky you.

P: Yeah!

T: Ok but I thought you had split up? Or like gone on a hiatus or...

C: No. It's just because that we live in different places. Since I moved away from Denmark, Christina was in jail, we've got Timmy

ALWAYS

Det finns ingen framtid och Sverige är jävla drömmar!!!

RAW'ARSE

drums and fucked the bass up, but it was a good laugh. We got 800 kroners and spent it on cocaine and weed so that's the main thing.

P: In Malmö we were much better but it was a Sunday night so the turnout wasn't the best but the people who came had a laugh and Destino Final were fucking amazing, and good lads, so fuck it.

T: So what's the future for RAW'ARSE?

c: Speed...

P: Noise, beer, fuck.

C: Adultery, coveting our neighbours wives...actually no, they're fat and gross.

P: Some new records, t-shirts, maybe some gigs. Usual boring end of interview shit. Det finns ingen framtid och Sverige är jävla drömmar!!!

**TO GET IN TOUCH
WITH RAW'ARSE GO
FUCK YOURSELF**







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WRETCHED

UK TOURS 1984-85

introduction...

I spent the spring and summer listening to Wretched. Whenever I get obsessed about some band, I try to find out as much as possible about the band. I found out about the Disorder and Wretched tours in 1984-1985. The very idea of both Disorder and Wretched playing at one gig makes me head spin. I am not really sure how 10 pages worth of old crap ended up in this zine. Initially I wanted to put some live photos in the zine, for a one-page collage, but that would be too boring on its own. I asked people who were around back in the day if they could think of anything worthwhile to say about the bands, to add to the photos. Some of these old senile punks could remember little more than the nationality of Wretched, others could recollect a little bit more. If I had wanted I could have easily turned this into a fucking PhD dissertation with a book deal at the end, but I am not interested in writing history. Hardcore punk is very much alive. But I'll just add a few things that I noticed as I sent out emails, read old zine interviews, talked to people and chased all this old shit for the feature: Everyone old enough and punk enough to have been around back in 1984 and 1985 who were asked turned out to have a lot of keen memories of the

Wretched tours. It seems the band was untypically memorable - be it musically or as people or just the whole damn package. The timing was crucial. Wretched and Disorder UK tour came at a time when there was a lot of movement and new directions. By late 1983 Discharge had gone off the charts already-Hear Nothing may have been released that year but so was Price of Silence; the year after Discharge released "a best of" album, Never Again. CRASS called it quits in 1984, but arguably had been stagnating for some time. As for English hardcore bands, Anti Sect and Anti System had taken the place at the forefront of credible radical peace-protest music. Of the older generation punks, Disorder and Chaos UK were playing hardcore by 1984 - Under the Scalpel Blade and Short Sharp Shock are definitely harder sounding than anything they did before '84. Amebix's first EP came out already in '82, but having relocated to

Bristol to start eating shit out dumpsters with Disorder in '84 they recorded the No Sanctuary 12", which is of course a fucking massive milestone of modern music. Abroad, international hardcore (to use MRR's US-centric term) had taken off at around the same time as UK and US HC, but the bands we all droll over today like Wretched, Terveet Kadet, Kaaos, Anti-Cimex were starting to mature into a new type of HC genre by 1983-1984. 'International hardcore' bands may for some Americans still be a novelty ("oh, they sing in foreign languages"), but in Europe bands were travel much more after 1983, as the kids who were breed on Discharge and Disorder were finding their own noise-although notably Finland's first hardcore band ever, Lama, had already played London in December 1981; at the same time Discharge played in Italy with RAF Punk and Shotgun Solution, but Discharge had already been abroad to Holland the month before (I would love to hear any stories and photos about this tour!). I am not saying the Americans weren't excluded here, afterall Discharge first went to USA in September 1982, playing with Bad Brains in NYC and even heading up to Canada to play with Vice Squad. I am digressing. But it would be fun to make a composite list of European hardcore bands on tours between 1981-1985 (hey, someone should really do this). I mean the lingering dots are interesting. I have asked people about Discharge in 1982 and they all say "yeah sure, of course Discharge were great but maaaaan you should have seen MDC! They were the latest and hardest band in the world!" MDC played in the UK in 1982, touring with Dead Kennedys (I think). I have heard similar stories about Crucifix, who came through the UK in 1983. Actually, don't trust me because I just saw a flyer for MDC, Crucifix and Anticrest at Vale Social Club ...MDC went to Spain in 1983 but... oh nevermind.... So, anyway, Wretched played in Germany in 1982, and there's some photos in this zine from the show in Hamburg. (The photos have circulated fairly widely, they're on the internet, of course, but who cares?) Disorder also played Germany, but only two years later, in 1984, where they played with Svart Framtid from Norway (this was after the UK tour with Wretched, I think). Of course, Wretched was first supposed to come to the UK in 1983 but they never made it for pretty funny reasons (see Disorder interview from MRR, the cutting should be in here somewhere). Come to think of it, for a band that stands for everything CHAOTIC, it's funny to wonder that Disorder managed to get to play in so many different countries in the early 1980s. Never mind UK shows in the 80s, for there are hundreds of flyers bearing the names of Disorder and Chaos UK which is known not to be a proof that either played ha ha ha. But Disorder certainly did play Sweden in 1983, with Tatuereade Snutkukar in Goteborg, and then they went to Finland (I saw a flyer somewhere, but can't remember the bands they played with, no doubt Kaaos, Riistetty etc). Disorder were (I guess) on the Discharge trail as they had also been to Finland (Lepakko) and Sweden (two shows with Anti-Cimex in GBG and one in Stockholm?) in April 1983. But as far as Finland is concerned, I have heard many times that Disorder were more popular there than Discharge anyway (hey check out the Tampere SS EP cover)....and...well...I am not sure what else to say here...that Anti-Cimex played in the UK in 1985? That's a good story too, make sure to pester the Wankys about stories from that one (Sorry Mark hehe!) Finally, as far as hardcore nostalgia goes, well I hope this shit is not seen as playing into some sort of bullshit walk down memory lane. As for me, I think that hardcore today is in fucking great health, so no need to resign the movement into history just yet, and that kids today will try to want to make hardcore as passionate and alive today as Wretched and Disorder did in their day. Thanks to all who helped with this harebrained scrapbook. Sorry to the readers who have already seen all this shit before, there was simply too much of this shit available - a lot of it has been left out! There are also a lot more leads that could have been followed up that arguably could have made this more complete, but given that this zine is already delayed by six months I just got bored waiting for people to get back to me. Also sorry to those old timers who may have thought hardcore was long past and dead but found themselves pestered by me ha ha ha.

"They were great guys Wretched. I remember all the girls fancied them cos they were all tanned and dark haired and that."
-Chris "Boobs" Neill



MORE NOIZE PLEASE

WRETCHED
FROM ITALY



OUR DATES - MAY 1985

8TH WED - BRISTOL
DRUNK PUNKS
AGAINST WAR

WITH **RANCID**
ON SOME GIGS
→ WARMINSTER
KING ARTHUR PUB

FURTHER DATES TO
BE ARRANGED

ANY OFFERS OF GIGS
FOR WRETCHED WHILE
THEY ARE HERE
CONTACT: THE CHEST
- ENHAM ROAD -
BRISTOL -

SAT 11 -
OLDHAM - ODDYS

NOTTINGHAM PUNKS
WALK COMMIE CENTRE

WED 15 -
LEEDS
ADAM + EVES

SAT 18 -
SUNDERLAND
BUNKER

SQUAT
THE LOT

ALL CIGS 11.50 / £2 → Non PIGARE PU (PAY NO MORE)

SONIC **LOBOTOMY**
150 ON DOOR **ALL AGES**
NOIZE

ANTI-SYSTEM
DIS ORDER

POTENTIAL
THREAT
WRETCHED + COBRA
FROM ITALY
GENOCIDE ASSOCIATION

SAT. 13 AUG. @ T3
QUEEN'S WALK COMMUNITY
CENTRE, MEADOWS, NOTTINGHAM
100 YARDS £
TRAIN STATION - 8pm START. (0602) 845003

DISORDER



WRETCHED ITALY
FROM

FAMOUS
IMPOSTERS

AT THE STATION
SAT 28 APRIL £1.50 DOORS OPEN 7pm
NO GLUE OR GLASS BOTTLES (PLEASE)

CAMPAIN FOR MUSICAL
DESTRUCTION PRESENTS.

DISORDAAAARRGH

AD-NAUSEA
NOISE NOT MUSIC

WRETCHED
HARDCORE FROM ITALY

CHAOS
fight to live
live to fight
BOOZE NOT CRUISE.

RANCID

THURSDAY 16TH APRIL
8 till late with BAR
AND BAD MUSIC
DISKO

T TRINITY HALL
LD MARKET-BRIDGE
hy should we
cept falling
ving standards
ALL OVER DRUNK
INSTEAD



TICKETS
ONE POUND
FROM PENNE
CENTRE +
REVOLVER.

1.50
ON DOOR.



BY MR WANKY



WRETCHED ANTI-GUERRILLA

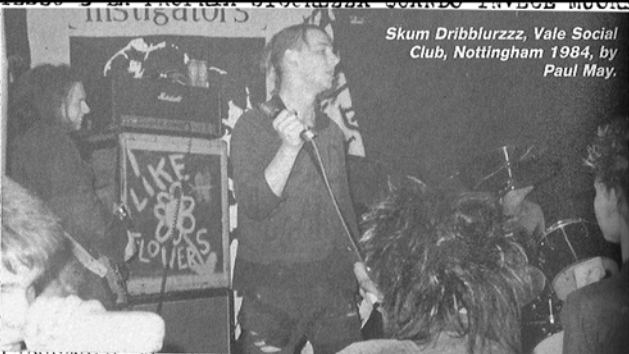
The advantages of being old are few and far between, but at least we got to see your favourite bands live and buy our records for cheap when they were first released. In the case of Wretched the first ep cost 40p and the second 50p and I was lucky enough to see them three times, twice in 84 (Nottingham and Leicester) and once in 85 (Nottingham) but the gig I want to speak about here is the Leicester gig that was on 29/4/1984, mostly because it almost didn't happen but especially because it was great fun. I can remember some gigs really well and some are a total blank, often friends will say to me oh Mark remember when we went to.....and saw..... actually I usually don't remember. I suspect that is probably due to alcohol, drugs or glue, possibly all three, or perhaps some mild form of Korsakoff's syndrome.

I remember this day very well, I had been swimming with all my punk friends in an old disused quarry (in those days there were lots of punks around here) and told them of my plans to go to the City and see Disorder/Wretched/Dirge/Scum Dribblers and to my surprise none of my mates wanted to go, fuck I couldn't believe it, not only did they not want to go to a gig but I was heading off to a strange part of Leicester (New Parks) that was infamous as being a haven for skinheads, had no transport, only a rough idea where I was going and had no idea how I was getting home. I was also possibly facing mortal danger as I was a lone 16 years old mohawked youth. Remember that this was a day and age when you could easily get a kicking for looking like a freak.

So I stuck my thumb out and got really lucky, the bloke that picked me up not only knew New Parks but also the Good Neighbours Pub and was happy to drop me off there, even though it took him several miles out of his way. The Pub was/is situated near both a Fire Station and a Police Station, the latter I was to visit a few years later, but we won't go into that here. Anyway I got there early to see several scruffy punks in the Pub car park. I was greeted by them and told that the gig was cancelled due to a problem with the PA (there wasn't one). Gilb had tried to contact Disorder and inform them but they had already left Bristol. Well I thought fuck it, I may as well hang around and see what happens and drink some beer. Later Disorder and Wretched turned up and so the gig went ahead, albeit without a PA. I remember the punks working together to get a bass amp and microphone as a makeshift PA, I remember the warmth, friendship, camaraderie and I remember putting a dogend in an ashtray and Boobs from Disorder scooping it out and sparking it up.

Problem was that word soon got around that the gig was cancelled, which meant that apart from the bands only about 10-20 others were actually at the gig, but oh what a ball we had! There were a few locals from the Estate in the pub who had gone for a quiet pint; god knows what they thought of it all. I remember my good buddy Rich Boot and his mate Ant were there, Tony May, Damien (Varukers) and Tam (who was later to be in Sacrilege) were there and

Problem was that word soon got around that the gig was cancelled, which meant that apart from the bands only about 10-20 others were actually at the gig, but oh what a ball we had! There were a few locals from the Estate in the pub who had gone for a quiet pint; god knows what they thought of it all. I remember my good buddy Rich Boot and his mate Ant were there, Tony May, Damien (Varukers) and Tam (who was later to be in Sacrilege) were there and various other punks/hitchers from around the country, hardly any local punks. As the room was quite small all the bands seemed incredibly loud and powerful. I can guess that the Scum Dribblers played first, I'm not sure if some of the band had gone home as Dig was playing bass for them (they had previously kicked him out for being a smelly hippy), not sure who else played for them that night. Dirge blasted through their set and were amazing, though had not yet reached their prime as their new guitarist Debbie had only just joined. Wretched blew the place apart, I had just picked up their 1st ep a couple of days before so was already familiar with a lot of their stuff, they were raw loud and chaotic with huge energy. I think Disorder played last; this was on the eve of the release of "under the scalpel blade" album so they played a lot of new stuff mixed with earlier classics like "the rampton song" and "more than fights". We were jumping around, falling on top of each other and generally having a good laugh, the aaaaargggghhh coming louder from the dance floor than bass amp (PA). FUN FUN FUN! This was 1984, we had Thatcher who was a right cunt, I needed to scream aaaaargggghhhhh, aaaaargggghhhhh aaaaargggghhhhh, HINCKLEY, whilst walking the 10 miles down the country road back to the town where I lived.



Skum Dribblurzzz, Vale Social Club, Nottingham 1984, by Paul May.



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Dirge, Vale Social Club, Nottingham, April 1984, pic by Paul May.



Skum Dribblurzzz, Vale Social Club, Nottingham 1984, by Paul May.



WRETCHED



**CONTRO LA
REPRESSIONE**

Disorder, Dirty Squat Gig, by Dave Moon



**CHAOS
NON MUSICA**



**PUNK ANARCHIA PACE
LIBERTA'**

TALCUNE ASSERVITO ALLE REGOLE
AUTUALO A PAR CAPIRE COSA
HA VOGLIONO PAR DIBATTICARE!



E CONTINUANO NON RINCHIUSURNO A NEROSIO IL DIRITTO DI AVERE UNA
DIBATTIMENTO E CONVIETAZIONI
DETERMINAZIONE E CONVIETAZIONI
DETERMINAZIONE E CONVIETAZIONI



Bottom photos are from Wretched at the Queens Walk Community Centre, in Nottingham, May 85, taken by Mr Wanky: "The guy at the front with the cut-off denim jacket with paint splattered on it is Barney, who played in Dirge and also with me and Gilb in a band called Preachers of Oblivion as well as Sarcasm"





 **CHAOS NON MUSICA** 





MORE NOISE? NOISE NOT MUSIC???

Text by Gary Thompson, photos by Jorge.

"Saw Wretched with Disorder, Dirge, Instigators and Seats Of Piss in Nottingham, Autumn '83. Wretched were awesome, bought both their ep's that night and their debut and only LP some months later. Disorder were good too, Recall Boobs had a Black Sabbath badge and that was cool. Dirge were fun, Instigators were boring. Seats Of Piss were hilarious.

Disorder brought some homebrew with them which was rank! They still had Amebix's part time drummer in the line up, can't recall his name, but he recorded Perdition with Disorder and No Sanctuary with Amebix. Busy lad! Two excellent EP's!

This gig was a turning point for me, cos until then I'd been into anarcho-punk big time and this was a time before 'crust'. Saw the rise of Napalm Death, Hellbastard, Concrete Sox, Heresy, Sacrilege, Anti Sect and loads more.

Oh yeah Skumdribblers played that night and they were fucking great! Digby put this gig on, of Earache fame, used to write to him and but vinyl/tapes. The tape scene was like free downloading sites now... We used to send each other live recordings of gig's we had been to or copies made by others. I reckon that year was a real watershed in Punk, cos all the Blitz's, Anti Nowhere Leagues and the like were flirting with big sound pop songs, where as Disorder, Chaos UK, Amebix and the like were keeping it hardcore in the UK."

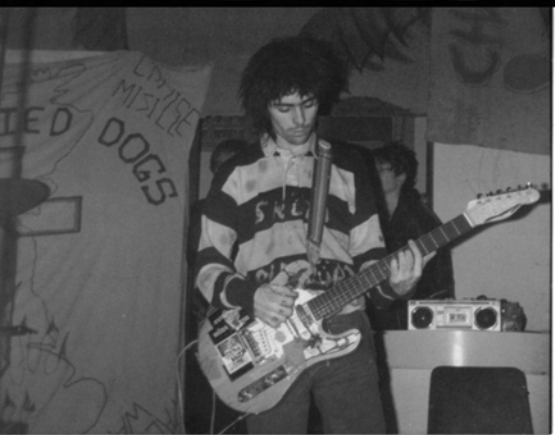


"Well alright bunch of blokes were DISORDER, mostly Taff and Boob's, cos they bothered to write back. Jorge mentioned a gig in Northampton, which was advertised in Sounds me thinks. January 25th??? 1985 I think in Northampton, venue forgotten...Line up... DISORDER, CHAOS UK, RANCID (UK), LEUKAEMIA, DEATH SENTENCE, EAT SHIT, SKUMDRIBBLERS... A complete night of chaos, which at the time Gabba cited as his worst gig ever. Promotor, eh me was 16 at the time and through penpal shit had contacted loads of bands and set about organising a complete shambles called 'Noise NOT Music'. Twas all good fun until the bands arrived and with no what they call a 'back line'? Thats amps and speakers to all who, like me know nothing. I expected DISORDER and CHAOS UK to turn up with some equipment, but they turned up with some, just not enough.

At the same time DEATH SENTENCE were doing a coach from around the county and they did bring their own equipment, but didn't show up until 9:30ish. This might have been the long delay in Rushden, waiting for me... fuck know's why I was already there! By which time there were 100's of marked off punks and lots of guitarist and bassists taking it in turns to sound check with what there was. At least the PA bloke was understanding with laughing and pointing at said shite promotor. Nevertheless all bands got to play including those arseholes Eat SHIT who stole set time from my mates HEAVY DISCIPLINE! One for the experience and the rules are.. Never expect Bristol bands to show up with their own equipment and allow 16 year old's to be naive enough to believe they will! Incidentally I met a young Daz Russell at his Brummy all dayer, the same year, who did a slightly better show, look where that got him! "

What was the highlight of the night were SKUMDRIBBLERS, who in my book were awesome, RIP Addie and CHAOS UK doing 'Farmyard Boogie'. Incidentally, DEATH SENTENCE became SICK ON THE BUS, Biff really appreciated the big break I gave him, fnah fnah."





"It is funny seeing that set list of Skum Dribbz from 1985 for Birmingham, I'm trying to think if I passed that on in a letter, as Tim probably posted that set list to me for when we rendezvous at the gig, but I can't remember exactly the month I joined Skum Dribbz, that set list is May, I think I joined in June, first gig I did with them was at 'The Mansfield Gala' which was a big open air all dayer put on for the local town by the council... it was hilarious to see the crowd, all totally straight families subjected to the noise of Skum Dribbz. The council didn't even know what type of music we were about at the time, just that Tim was very clever at getting us support slots in some unusual places! I've been thinking and trying to remember some times from that era where Disorder and Wretched were on tour, and to be honest with you man, I never saw Wretched in 1984 and can't recall seeing them in 1985 either, which is when I was with Skum Dribbz and we were supposed to be supporting Disorder at a gig they were headlining, at their squat venue in Bristol (England) called the Demolition Ballroom. However, the gig had the plug pulled early by Police that night so Disorder didn't perform." - Jay, Scum Dribbz

Posters on previous page courtesy of Michael Clarke from Inflammable Material: (check out his website!!)
DISORDER/WRETCHED/COBRA/ANTI SYSTEM/GENOCIDE ASSOCIATION/POTENTIAL THREAT Nottingham 13th August 1983; DISORDER/WRETCHED/AD NAUSEUM/CHAOS UK/RANCID Bristol 26th April; DISORDER/WRETCHED/FAMOUS IMPOSTERS Gateshead Sat 28th April; "MORE NOIZE PLEASE!" May 1985 tour dates (with Disorder/ Wretched/ Rancid etc)

"I'm pretty sure I saw Wretched at Roseberry Avenue squat venue (Islington). But I can't claim to be inspired by Wretched tho', even my memory is a bit shaky beyond the venue and I found it amusing that the singer was screaming himself hoarse but hardly anyone in the place could understand as it was all in Italian. But, I came away with the 7", which was much better. I have a feeling me and my girlfriend of the time were arguing and that there were another 1 or 2 Italian bands. At Wretched gig, the Attack Punks from Italy were handing out their 7"s (large oversized sleeves), like Papi, Queens, Presidente comp, and if I recall actually GIVING them away! I do recall that, apart from the anarcho bands, UK punk was pretty dire by the 80s and the foreign stuff was picking up interest via early Max R'n'Rs, and of course Rough Trade & the late great Small Wonder record shop in Hoe St. At time I lived in Palmerston Rd, which I'm sure you know, E17 6PQ can even remember the postcode ha ha ha."

"Disorder, great band, up to & inc. the Scalpel Blade LP, but 1st 2 7"s more influential at the time. Disorder/Chaos UK/Amebix was often a great bill advertised at various London venues but rarely did they all actually show up. Another memory: the Moonlight Club at W/Hampstead, no Disorder/CHUK/Amebix as advertised, just 2 hours of Varukers... back at Kings X Station we got attacked by horde of football fans. An equally great tour in '84 was Crucifix/Anti Sect, the power of both was astounding, whereas Disorder by comparison tended to be a bit 'wasp caught in a jam jar', buzzy/trebly. A-Sect's sound system was akin to a 747 taking off in the room. Crucifix/Anti Sect did the Green Man Pub on Stratford side of the Bow flyover, by the way. Disorder, Chaos UK & co (you really can't separate the 2) took the early punk sound and speeded it up, distorted it more, also the look: couldn't afford Kings Rd bondage clobber so they just amped up the old homemade/DIY punk look that most punks in reality wore and just made it more extreme. This started in London squats in 1979 as reaction partly to all the Kings Rd peacocks too, but Bristol squat-punk always known as total tramps! Anyway, think it's great you're covering the Wretched tour, kinda brings to light that there was far more than the standard 1977-Clash-Pistols-punks dead line that is endlessly trotted out, when the truth was things continued, were added to, evolved/developed with new blood/ideas and this has been a constant, but, enough of my waffle!"



WRETCHED
 ANTI WAR
 ANTI SYSTEM
 ANTI NAUSEUM
 ANTI CHAOS
 ANTI RANCID
 ANTI DISORDER
 ANTI IMPOSTERS
 ANTI FAMOUS
 ANTI COBRA
 ANTI POTENTIAL THREAT
 ANTI GENOCIDE ASSOCIATION
 ANTI INFLAMMABLE MATERIAL
 ANTI POSTERS
 ANTI MICHAEL CLARKE
 ANTI FROM INFLAMMABLE MATERIAL
 ANTI CHECK OUT HIS WEBSITE!!

WRETCHED 'AR YER LIGGARE ETT ITALIENSK
 BRA PUNK BAND. WRETCHED KOMMER FRÅN
 MILANO DAR DET PUNK NÅGON AV ANDRA
 BRA PUNK BAND. WRETCHED HAR GJORT
 EN 12-LÅTARS EP I HOP MED VRÅLL PUNKAR
 NA "INDIGESTI". EP'N AR NASTAN TOTALT
 SLUT SÅLD MEN KANSKE BRUTAL-RECORDS
 KAN FIXA ETT PAR. DEN AR BLAND DE 3 BA-
 STA SKIVORNA SOM NÅGONSN GJORRS I IT-
 ALIEN. HER INFO: GIGI PIGOLIO VIA GIOVI
 30/02-4989173-MILANO-ITALIEN. WRETCHED
 AR: GIGI-GITAR/R FABIO-BAS/CLA MARIO-SÅ-
 NG/GIANCARLO-TRUORER

YOU ARE SURROUNDED BY HATE, LANCE, CHINA
 HEROKES. YOU THINK THIS WILL ALWAYS BE A
 PROBLEM FOR SOME PEOPLE THIS WILL NEVER
 CONCERN YOU DIRECTLY. PICTURES OF WAR
 COME INTO YOUR HEAD EVERY DAY WITH
 NO TROUBLE TO YOUR SAFETY IN THE
 FUTURE. THE FUTURE OF A CIVIL NATION THE
 ILLUSION OF THE POWER MADE YOU COMPLETELY
 BLIND TO THE SHIT THAT THERE IS
 AROUND YOU. YOU DON'T UNDERSTAND THAT
 THEIR TECHNOLOGY AND CIVILISATION ARE
 MAKING A FUTURE OF DEATH AND DESTRUCTION
 AND WHEN YOU DO REALISE IT WILL
 BE TOO LATE. IF YOU OPPOSE THEIR
 INSANITY OF DEATH YOU WILL BE JUST A
 VICTIM. YOU - PSELESS NUMBER IN THEIR
 FICE. LIVE/ANING THEM YOUR LIFE YOU GIVE
 YOUR LIFE TO SOME FORTUNY POLITICIANS
 THIEVES AND MURDERERS THAT THINK
 YOU NOT AS HUMAN'S BUT IS ANOTHER
 NOTE JUST TO TAKE THEIR POWER OVER
 YOU. AND YOU WILL DIE LIKE A SHIT AND
 BE JUST ANOTHER NUMBER AND A CROSS
 IN A BIG WAR CEMETARY TO REMEMBER THE
 VICTORIES FOR THE FUTURE
 IF THERE WILL BE A FUTURE AGAIN.
WRETCHED - MILANO PUNK-ANTI WAR
POSSIBLE GIGS IN JANUARY 84 ENGLAND
INFO - 4141 PIGOLI VIA GIOVIO 30,
20144, MILANO, ITALY.
SCREAM YOUR OPPOSITION.



Disorder-LY
 AFTER THEIR POORLY ATTENDED GIG AT
 ALCIBURGH COMMUNITY CENTRE IN
 LIVERPOOL, DIS AND I (KALY) FINALLY
 GOT TO TALK TO DISORDER PROPERLY.
 IT TOOK PLACE ON A PITCH BLACK
 PARK JUST DOWN THE ROAD FROM
 WHERE THEY PLAYED. THE BAND HAS
 VERY CASUAL REACTIONS TO SUBJECTS
 MOST OTHER 'POLITICAL' BANDS REACT
 STRONGLY TO. IF YOU HAVE ANY
 QUESTIONS ABOUT THESE REACTIONS,
 WE'D ADVISE YOU TO WRITE TO THE
 BAND THEMSELVES, BECAUSE
 (NATURALLY) THEY KNOW WHAT
 THEY'RE ABOUT BETTER THAN ANY
 ELSE DOES. WRITE DISORDER/ 3
 SUMMERHOUSE/ TICKENHAM/ AVON/
 ENGLAND. THIS IS WHAT THEY HAD TO
 SAY FOR THEMSELVES.
 MRR: YOU WENT TO ITALY. HOW DID
 YOU GET THERE?
 TAF: Well, we got on a boat and sort of
 smuggled ourselves in.
 BOOBS: You can do that successfully
 there.
 TAF: No, with Italy we sort of had money
 lent to us which we were supposed to pay
 back upon return, but when we got back
 we didn't have enough to pay it back. I
 doubt we'll be having any money lent to us
 again, y'know...
 MRR: WHAT WERE THINGS LIKE THERE?
 TAF: It was really good--people there are
 much happier. They like, live out on the
 street.
 BOOBS: Still the same situation we've got
 here though--fascist punks, anarchist
 punks, etc.
 TAF: We stayed in a big squat and
 everyone in Milan was meeting there every
 day.

UK record ever, surpassing even the
 skull-crushing DISCHARGE and ANTISECT
 vinyls. When?

WRETCHED (Italy) have just played
 their way through a very successful UK tour
 with DISORDER. Just about the whole
 audience at HC gigs these days are very
 much into the international scene and it's
 great to see a band like them going down so
 well over here. A few years ago it would
 have seemed unthinkable. This summer
 should bring a whole invasion of foreign
 bands.

That's about it. Support UK HC; buy
 C.O.R. releases so Tim can get all these new
 things out soon. Anarch & now... Kaly

Meanwhile, replacements have been
 formed and DISCHARGE carry on as usual.
 New 7" out soon, with LP to
 follow... CHAOS U.K. split months ago.
 And (guitar) left, Chris (bass) moved to
 London. Potts (drums) joined DISORDER
 after Glen (ex-MOB) proved an
 unsatisfactory replacement for Virus, who
 joined AMEBIX as a full-time drummer. But
 the latest news is that CHAOS U.K. may
 reform soon... Meanwhile, DISORDER are

BOOBS/TAF: They get together and
 organize what gigs are going to
 happen/what the prices are going to
 be/who can sleep at The Virus, things like
 that.
MRR: IS THE VIRUS AN ANARCHY
 CENTER TYPE PLACE?
BOOBS: Yeah.
TAF: They organize the
 demonstrations/gigs/protest against
 nuclear missile bases nearby.
BOOBS: And the money they get from the
 gigs and The Virus go towards printing
 pamphlets/leaflets, and things like that.
MRR: WHICH ITALIAN BANDS DID YOU
 LIKE?
TAF: EU'S ARSE. They were really good.
REPROSCALIA...
MRR: WHY COULDN'T THE WRETCHED
 GET TO PLAY THE U.K. AS THEY WERE
 SUPPOSED TO?
TAF: Well, their guitarist's dad stole his
 passport off him so he'd have to go to
 school. He hid it. And they couldn't play
 in Italy because their drummer was on



holiday. They're really good.
BOOBS: We want to learn Italian and go
 back there.

is yet unnamed, but they play fast,
 political thrash. I joined a band called
 SKUM DRIBBLAAARGHS and we totally
 terrible! Ha ha just imagine SUBURBAN
 MUTILATION played backwards thru a
 megaphone in fifth gear, and that's a
 close approximation. We've played 13 gigs
 so far, and are touring the U.K. with
 DISORDER and WRETCHED (from Italy) in
 late April.

I'm now putting on regular gigs here in
 Nottingham because, for the first time in 3
 years, I've found a venue that didn't say
 "no more!" after the first show. I was
 pleased to organize the
 MDC/CRUCIFIX/ANTISECT gig recently. It
 was a shame the MDC got refused into
 England, try again soon, eh? It seems like
 working on their debut LP
 normal--believe me, it will be well up to
 standard, very manic etc., complete with
 much screaming! The lyrics are more
 overtly political than is usual for
 DISORDER too. Should be great. They will
 also be financing this LP completely
 themselves, because they are leaving Riot
 City. A wise move for them, I think.

BOOBS
 PHOTO BY KIM MULLAN

WE ARE THE WRETCHED AN ITALIAN BAND FROM MILANO WE ARE VERY INTERESTED TO PLAY HERE AGAIN BECAUSE WE WANT TO CONFRONT OUR IDEAS AND OUR ACTIVITIES WITH SOME OTHER ONES. WE MADE THIS LITTLE LEAFLET TO TELL SOMETHING ON THE BAND + SOME TEXTS OF THE SONGS. WE ARE AN ANTI-COMMERCIAL BAND AND WE DON'T CARE TO PLAY FOR MONEY AND GLORY, WE DON'T CARE TO SELL A LOT OF RECORDS (WE MADE 3 EP'S + 1 LP) AND WE SELF-PRODUCE ALL OUR ACTIVITIES. WE MADE ALSO A LABEL CALLED "CHAOS PRODUCTIONS" TO HELP ALL THE BANDS WHO HAVE SOME PROBLEMS TO EXPRESS THEIR FOR THE LACK OF MONEY AND ALL THIS WITHOUT GAIN. ALSO THE DISTRIBUTION IS SELF-MANAGED BY US. WE ARE ANTI-MILITARIST BECAUSE WE DON'T WANT TO DIE FOR THEM TO SATISFY THEIR FUCKING INTERESTS OF SUPREMACY, MONEY, POWER, GLORY. WE WANT TO DECIDE FOR OURSELVES! OUR LIFE IS ONLY OURS! IN ITALY THERE IS THE OBLIGE WHEN YOU ARE 19 TO JOIN THE ARMY AND TO SPEND ONE YEAR FOR THEM, UNDER THEIR UNIFORMS AND VIOLENCE. ALL THE MEMBERS OF THE BAND HAD A CIVIL ALTERNATIVE SERVICE INSTEAD OF ALL THIS, WORKING ONE YEAR IN CIVIL WORKS WITHOUT THEIR RULES AND ORDERS. WE FIGHT ALSO TO CONQUEST OUR LIVING SPACES. THE REPRESSION IS SO HARD AND THE CONTROL IS EVERYWHERE. THEY GIVE TO YOU NOTHING IF YOU DON'T OBEY TO THEM AND IS VERY DIFFICULT TO MAKE SOMETHING AGAINST WHAT YOU FEEL WRONG. ANYWAY IN MILANO WE HAVE THE VIRUS AND WE PARTICIPATE IN THE MANAGEMENT OF THE RACE, THE ONLY SQUATED RACE IN ALL THE NORTH OF ITALY WHERE IS POSSIBLE TO PLAY. WE ARE AGAINST THE VIOLENCE AND WE MUST FIGHT AGAINST THE TORTURE ON ANIMALS (AND ON MEN!). SOME OF US ARE VEGETARIANS. WE MUST FIGHT AGAINST ALL THE THING WHO CAN OPPRESS US BECAUSE WE HAVE THE RIGHT TO LIVE OUR ONLY LIFE LIKE WE WANT, WITHOUT THEIR EYES ON US WITHOUT THEIR RESTRICTIONS, THEIR MORAL THEIR SHITHEADS! LIKE TELL OUR SONG "MAI ARRENDERSI" (NEVER SURRENDER): "DON'T WAIT FOR YOUR END, JUST YOU CAN CHANGE AND TO DECIDE WHAT TO DO ABOUT YOU AND YOUR LIFE!"

DESPERATE BUT ALIVE - AN HERO IN THE LIFE AN HERO IN THE DEATH/USED LIKE A MODEL, MEDALS AND DIPLOMAS/TO BE THE CAVY OF THEIR DIRTY INTENSE ST/AN HERO OR A VICTIM WHO IS NOT ABLE TO UNDERSTAND/DESPERATE BUT ALL VE/RESOLUTE TO NOT SURRENDER/I WILL NOT BE YOUR HERO/NEITHER ALIVE NOR DEAD/HONOUR AND MOTHERLAND WORK AND FAMILY/TO HATE TO BE ALWAYS THE BEST /A LIFE USED JUST TO OBEY TO ORDERS AND LAWS AND ALL THIS IS NOT FOR ME/ AN HERO IN THE LIFE AN HERO IN THE DEATH/UNIFORM OF OFFICE OR UNIFORM OF WAR/ALREADY DEAD, WITHOUT A FUTURE AND ALL THIS IS NOT FOR ME!

ALWAYS UNITED! - A LOT OF PEOPLE A LOT OF ENERGY/ALL UNITED FOR THE GIG/ ALL UNITED JUST FOR SOME HOURS/BEFORE TO GO ALL AWAY/AND WHO STAYS WHAT REMAINS/EMPTY CANS AND NOTHING MORE/YOU CANNOT LIVE JUST FOR ONE DAY/ JUST FOR SOME EMOTIONS AND NOTHING MORE/A LOT OF PEOPLE A LOT OF ENERGY/ ALL UNITED FOR THE GIG/BUT ALL UNITED ALSO IN THE LIFE/JUST IN THIS WAY IS POSSIBLE TO SURVIVE!

TOO EASY TO DIE - TOO EASY TO DIE, TO LISTEN TO THE WORDS AND THE ADVICE OF SOME OTHER PEOPLE WHO TELL YOU: "CHANGE!" /TOO EASY TO DECIDE TO END TO THIS NK, TO BECOME LIKE ALL THE OTHERS AND TO SATISFY WHO WANT ALL THIS/TOO EASY AND SUICIDAL WAY TO SOLVE THE PROBLEMS THAT THE LIFE HAS A GOOD TIME TO HURL AGAINST YOU/TOO EASY TO DIE, TO END EVERYTHING AND TO FORGET ALL YOUR IDEAS, WHAT YOU BELIEVE/IN ALL THIS SHIT THE DIFFICULT THING IS TO SURVIVE /TOO EASY TO DIE/IN ALL THIS SHIT THE DIFFICULT THING IS TO REACT/TOO EASY TO DIE/IN ALL THIS SHIT WHERE IS EASY TO DROWN/TOO EASY TO DIE/HERE WHERE THERE IS NO PLACE FOR YOU/TOO EASY TO DIE!

SKÜM
DRIbble

NO GOV.
ANYTHING
I LOVE MUDS
GET A SHED
BUTTY
FLARES
POLICE ARE COMING
CARDIAC ARREST
Flea on a tree
2 more mins to go
NATRE SOME
DELIRIOUS SCUM
SIMON SNAKE
SIMON SNAKE
SOME A SONG
RADIATION
DOGS
SLUTS AND SOME
HITCH HIKER
ONCE SOME
ON THERAPY WHO HAS SOO
CATHARTIC
WALKING DOWN STREET
FORLIDGE
CUTTING SOME
LOOPY TOWN
ORANGE SW
CAR SHOP
FREE DONOR FROM HELL
AFTERLIFE

TRACUS C. MERN LAMM 11/5/85.
EN CASE YOU HAVEN'T GOT IT



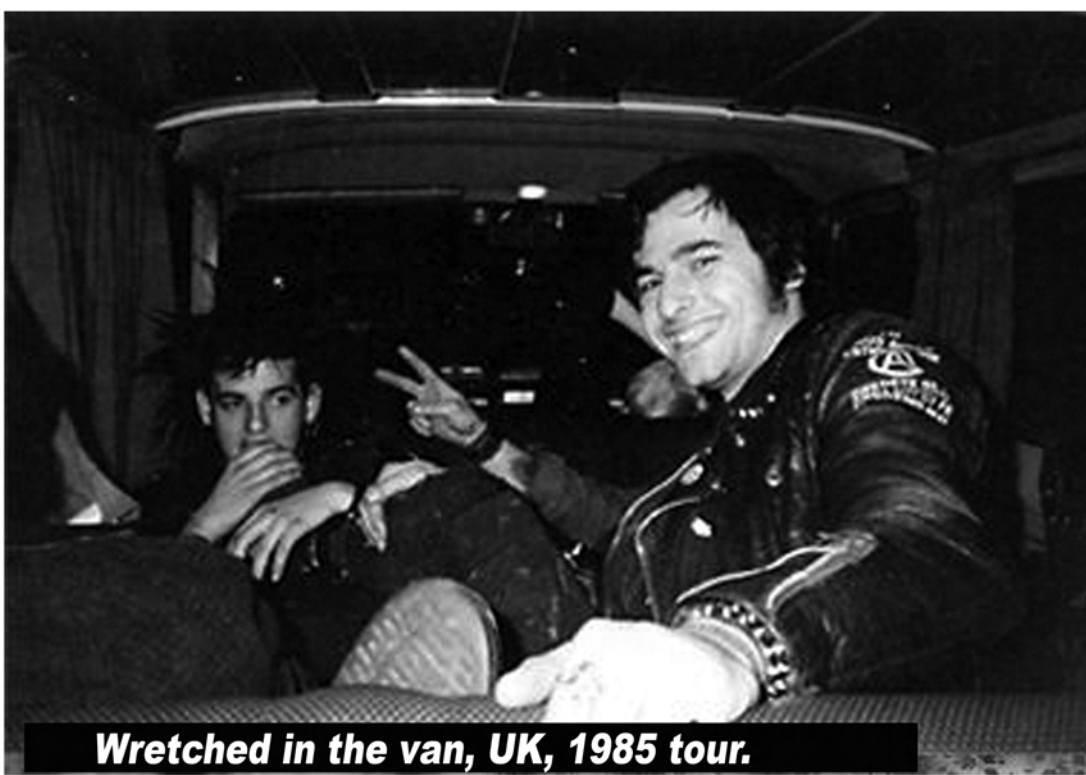
"I saw Wretched in Darlington and in Sunderland in 1985. It was Generic's 3rd gig or something, and I was well chuffed when the Wretched guy said 'good gig' ha ha ha.

Records by Wretched, Peggio Punks, Under Age etc were all in the first record trade I ever did!"
- Sued, Generic, Flat Earth Rec.

MAKE HOME BREW NOT WAR

MAKE HOME BREW NOT WAR

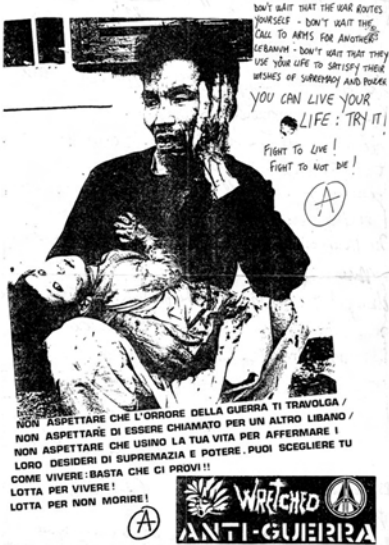




Wretched in the van, UK, 1985 tour.



Live 1983



Musici di Lemano, Via Ludovico il Moro 179
20122 Milano, Italy

films, etc., from all over Europe. All the scenes hang out together, you can meet some cool people you didn't think existed in the town. Leoncavallo and Helter Skelter sometimes run 2 different shows on the same night, so you can step inside, pay for 1

SCHIAVO DEL SISTEMA-TI USANO PER I LORO POTENTI PROGETTI SEI SOLO IL LORO STRUMENTO PER RAGGIUNGERE IL POTERE/SCHIAVO DEL SISTEMA TI USANO E POI NON CONTI PIU' NIENTE: LE LORO PROMESSE NON VENGONO MAI MANTENUTE QUELLO PER CUI HAI VOTATO DIVENTA SOLTANTO UNO STUPIDO SOGNO/SCHIAVO DEL SISTEMA INUTILE PEDINA/TU PAGHI PER QUALCOSA CHE NON HAI MAI VOLTATO PAGHI PER IL LORO POTERE PAGHI PER LA LORO GLORIA/SCHIAVO DEL SISTEMA TU PER LORO NON CONTERAI MAI NIENTE SCHIAVO DEL SISTEMA!

ticket, and see both. Anyway, Helter Skelter soon will book hardcore bands, and if you're passing through Milan, get this phone number: Gomma at 02-4233197. He works there, so give him a call. Also, to play in

PINO IN FONDO-SII TE STESSO PINO IN FONDO NON FARE COMPROMESSI/NON SEI UNA POTTUTA MERDA NA PENSI CON LA TUA TESTA/ SOPPRAI PIUTOSTO HA VIVI LA TUA VITA/ NNESSUNO TI DEVE USARE PER SODDISFARE LE PROPRIE AMBIZIONI/RIBELLATI SE PER LAVORARE TI DEVI SOTTOBETTERE/RIBELLATI A TUTTI COLORO CHE TI VOGLIONO IMPORRE CIO' CHE RIFIUTI/ RIBELLATI E COMBATTI PER LA TUA LIBERTA' E LA TUA VITA/NON AVERE PAURA E LOTTA FINO IN FONDO!

WRETCHED: from Milano, in the north. They sound a lot like DISCHARGE.



Hi! Here's some news from Italy. First of all: WRETCHED have changed their guitarist, adding a former member of INDIGESTI. Guys out of Piacenza are putting on regular shows every Sunday. We have recently seen the BASTARDS from Finland, IMPACT (Ferrara), WRETCHED, KOBRA (Milan), DECLINO, NEGAZIONE (Turin). Soon my band I REFUSE IT!

ready (except the cover). WRETCHED's LP is out! It's their best to date. The cover price is \$2.50 (Hey man, that's the cover price. Please don't send me \$2.50 to get it!!! Remember, Italian air mail is the most

An historical look at DIRGE, 1983-1986.

Debbies first gig was on 27/4/84 at Vale Social Club in Collwick, Nottingham

(live recording on this album) and was with Disorder, Wretched, Anti System, Instigators, Seat of Piss and the Scum Dribblers.

A few days later DIRGE once again played with Disorder, Wretched and the Scum Dribblers at the Good Neighbours pub in New Parks, Leicester

(soon to be a shrine to many Japanese punks)."

"heard at a wretched gig:

"Why arn't they singing in English?"

"Faster" and "Play faster" at a scumdribblers gig."- Terry77



Our band was formed in January '82, and we consist of: Gianmario, vocals, Fabrietto, bass, Daniele, guitar (ex-INDIGESTI, who broke up, replacing Gigi), and Giancarlo, drums. We are an anti-commercial band. We make music not for the money, but to tell, to shout, what we feel about today's world, about the reality of death and oppression by the system against those who are not fooled by the illusions of the politicians. We don't give our records to any record shops that exploit you for the money, not caring about your ideas or what you feel. We don't care if we don't sell a lot of records, and would rather distribute them ourselves, or through friends. We sell them cheaply (65c) because we don't care to gain money, and we are sorry if in other countries they cost more, but the mail is really expensive! We made 2 singles-- the first with INDIGESTI, and the second "In Nome Del Loro Potere...". Now we are recording a third 8-track EP, out soon hopefully.

We are pacifist and anti-militarist--against war and oppression, against the fucking politicians who just use you to get a vote and get power. They use you for their fucking schemes-- their promises are just illusions, useless words. OK, we are against all this, and we shout our disagreement around. In Italy, there is mandatory military service, but three of us are taking alternative civilian service. They have no right to use our lives for their purposes.

The scene in Italy is really good now. There are lots of punk, lots of records and tapes, fanzines, concerts, and other activities against the system. In Italy it is very difficult to oppose the system because so many people are fooled. It is fucked! Italy is a police state. Freedom is just a little word, but many people are happy to live in SHIT! But not the punks! We have nowhere to live, and the only place we have for concerts is the Virus (Via Correggio 18, Milan), an anarchist alternative and occupied area. It's really fucking great, without their laws and their fucking opinions of us! OK, thank you to all the people who do something (not just words) against all the bullshit.



If you want our EP, please send 65c for the record and \$3 for the mail! We have no money. Write: Gianmarco Mussi/ Via Lodovico Il Moro 179/ 20142 Milan/ Italy. We are also interested in trading our records with other bands with ideas like ours. If you could send us yours first, that would be great because then we would have money to mail you ours. We will for sure send you ours! Don't fear!



For info on Italian punk scene, write: Steef "Rottame" Valli
Via Zezio 28
22100 Como
Italy

combattere per vivere
vivere per combattere



Wretched

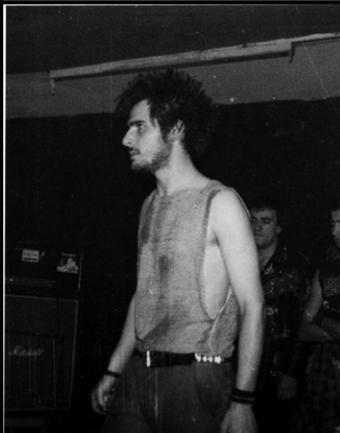
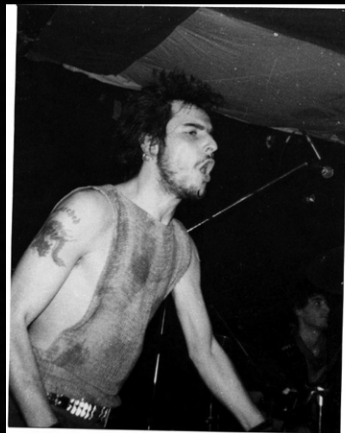
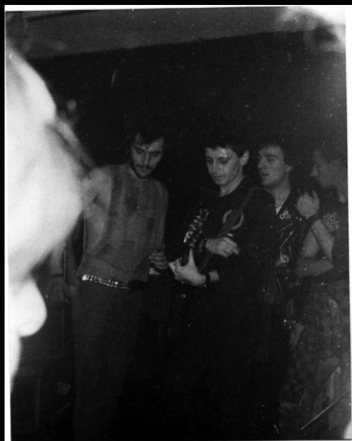
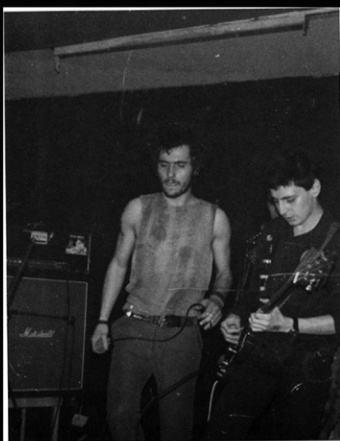
I first saw WRETCHED last april 84 when they did some gigs over here with DISORDER I was amazed how fast they played and how well they went down with the crowd getting just as good a reaction as DISORDER if not better. on record they are maniac out live ten times better faster, chaotic, distorted not what you could call music. they also sold quite a few of their records which were only 50p which is fuckin ace showing just how much record companies rip us off. they have 3 ep's out one is a split ep with the now defunct INDIGESTI. this year sees the release of their album which contains 18 tracks and on clear vinyl this will sell for 2 dollars so work it out for yourself.

GIANNARIO/VOCALS, FABLETTO/BASS, DANIELA/GUITAR, CREMA/DRUMS.

their records are totally self produced with no business men or big distribution the band needs help to sell their records abroad so if you can help in anyway write to, WRETCHED c/o GIANNARIO VIA LUDOVICO II MORO 179 20142 MILANO, ITALY. I know you can get their ep's from DIS 42 HAZAL ROAD RD NOTTMAND he'll probably be selling the album write anyway cos he sells lots of great hardcore.

at the moment the band are trying to avoid military service which is compulsory also there is no social services in ITALY but they dont care cos they want to live free from the state, the government only give you money to keep quiet. WRETCHED are a very passive band who stick strongly to their views.

VIRUS was a squat where bands and punks met to organise gigs and generally make friends in may 84 the police closed the place down other places have started up among the bands that played there was our own noise merchants DISORDER and many from all over the world. closing down the VIRUS the police thought they could get rid of the punks out they were wrong its only made the stick together even more. WRETCHED are trying their best to help other bands to get vinyl out they say punks must stick together, stop all violence and wars, dont let police push you around and stick to your beliefs. at the moment there is a good punk scene in Italy with bands starting up every day. most of them are fast hardcore bands but there are also slower more tuneful stuff. thanx to GIANNARIO for this.



"Wretched was a bunch of hardcore punks who used to hang around at the "VIRUS" squat in Via Abiati, Milano, Italy. They went on tour in Italy with disorder in 1983, and England in 1985. They went through numerous line up changes and the guitarist from "INDIGESTI" joined them permanently in 1985, when they recorded their 12" album in yellow vinyl which in my opinion was their best recording. I don't remember much else as it was a long time ago." - TAF, March 2010

Wretched live in Hanover, Germany, 1983, by Kalle Stietzel - via Antonio Ruggi





Wretched live in Hanover, Germany, 1983, by Kalle Stetzel - via Antonio Ruggi

SCHIAVO DEL SISTEMA-TI USANO PER I LORO
POTENTI PROGETTI SEI SOLO IL LORO STRUMENTO
PER RAGGIUNGERE IL POTERE/SCHIAVO DEL
SISTEMA TI USANO E POI NON CONTI PIU' NIENTE.
LE LORO PROMESSE NON VENGONO MAI MANTENUTE
QUELLO PER CUI HAI VOTATO DIVENTA SOLTANTO
UNO STUPIDO SOGNO/SCHIAVO DEL SISTEMA
INUTILE PEDINA/TU PAGHI PER QUALCOSA CHE NON
HAI MAI VOLUTO PAGHI PER IL LORO POTERE PAGHI
PER LA LORO GLORIA/SCHIAVO DEL SISTEMA TU PER
LORO NON CONTRARI MAI NIENTE SCHIAVO DEL SISTEMA!

FINO IN FONDO-SII TE STESSO FINO IN
FONDO NON PARE COMPROMESSI/NON SEI UNA
POTUTTA MERDA MA PENSI CON LA TUA TESTA/
SOPPRIM PIUTTOSTO MA VIVI LA TUA VITA/
NESSUNO TI DEVE USARE PER SODDISFARE LE
PROPRIE AMBIZIONI/RIBELLATI SE PER LAVORARE
TI DEVI SOTTOMETTERE/RIBELLATI A TUTTI COLORO
CHE TI VOGLIONO IMPORRE CIO' CHE RIFIUTI/
RIBELLATI E COMBATTI PER LA TUA LIBERTA'
E LA TUA VITA/NON AVERE PAURA E LOTTA
FINO IN FONDO!



THE BAND WAS BORN IN MILAN IN JANUARY 1982 AFTER SOME CHARGES IN THE ORIGINAL
LINE UP. TODAY WE ARE: PABINETTO - BASS/GIA/MARIO - VOCAL/GIGI - GUITAR/GIANCAR
DRUMS. WE MAKE A VERY FAST AND LOUD HARDCORE AND WE THINK IT IS VERY IMPORTANT
TO SEND AROUND OUR MESSAGE IN THE ITALIAN LANGUAGE BECAUSE IT IS USELESS A
MESSAGE NOT DIRECTLY UNDERSTANDABLE BY WHO HEAR AND TAKE PART IN OUR CONCERTS.
WE THINK THAT THE MUSIC IS THE ONLY WAY TO SEND AROUND OUR DISAGREEMENT AGAINST
THE REALITY OF DEATH AND OPPRESSION OF TODAY'S WORLD. WE HAVE AN ENGLISH NAME
AND THIS THING CAN BE A CONTRADICTION BUT WE DON'T CARE TO CHANGE IT BECAUSE
WE CONSIDER IT JUST A SOUND THAT NOT MEAN ANYTHING. WE ARE PACIPIST, NOT
VIOLENT, ANTIMILITARIST AND WE THINK THAT THE PACIPISM IS THE REJECTION OF
EVERY VIOLENCE, OVERBEARANCE, IT IS TO BE AGAINST WAR AND THE DESTRUCTION OF THE
HUMAN RACE BUT IT IS NOT TO SUFFER WITHOUT TO MAKE OPPOSITION. WE ARE NOT
VIOLENCE BUT WE ACCEPT A VIOLENCE TO LIVE TO NOT DIE TO NOT SUCCEED TO WHOMEVER
WANT USE HIS VIOLENCE ON YOU. NOBODY HAS THE RIGHT TO DESTROY YOU WITH HIS
VIOLENCE. WE ARE PUNK BECAUSE THE PUNK IS THE ONLY MOVEMENT OF REBELLION AND
DISAGREEMENT NOT PUT INTO PERSPECTIVE AND THAT TO MAKE POSSIBLE TO LIVE YOUR
LIFE AND TO EXPRESS YOURSELF. WE BELIEVE IN THE DEVELOPPMENT OF THIS MOVEMENT
TO TELL TO THE PEOPLE WHAT WE ALL THINK AND MAKING TO UNDERSTAND THAT NOT ALL
THE YOUNGS ARE POOLED WITH THE SYSTEM'S ILLUSIONS. THIS E.P. COST 1000 LIRE
(AROUND 40 PENCE) AND IT IS ALL AN AUTOPRODUCTION. WE MADE IT WITH OUR
EXPERIENCE AND OUR MONEY(NOT MUCH) LIKE THE OUR FIRST RECORD. IT SHOWS THE WILL
OF THE BAND TO MAKE AN ANTICOMMERCIAL SPEECH AGAINST WHO MAKE MUSIC JUST FOR
MONEY AND GLORY. WE MAKE MUSIC TO TELL AROUND THAT WE ARE NOT LIKE THE PEOPLE
THAT FOLLOW THE RULES OF THIS FUCKING SYSTEM.

**CONTRO LA
REPRESSIONE**



**LOTTA PER
VIVERE
LOTTA PER NON MORIRE**

**WE WON'T BE THEIR
HEROES! WRETCHED**



SENTI IL RICHIAMO



SEZIONATI VIVI

LOTTA PER V



VERSO IL TUO ORIZZONTE



ANGOSCE



IN CONTROLUCE



VIVERE NELL'INCUBO

LIBERO E SELVAGGIO

LA TUA MORTE NON ASPETTA



IVERE



LOTTA PER



"IN NOME



NON MORIRE



DEL LORO POTERE"

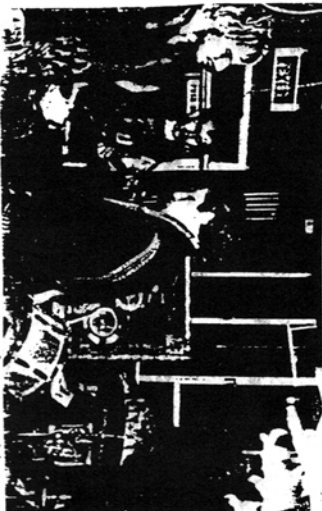


WRETCHED IN LEICESTER →

Wretched

AS YOU MAY WELL KNOW WRETCHED ARE A GREAT ITALIAN THRASH BAND FROM MILANO, THEY RECENTLY COME OVER HERE & DID A FEW GIGS & I MANAGED TO SEE EM AT NOTTINGHAM, THEY WERE AMAZING THE CROWD GOING INTO A RABID FRENZY. I JUST HEARD THERE NEW E.P. WHICH IS SMASHING, SEND OFF FOR IT ! (ADVERT ON OTHER PAGE) I WILL PROBABLY BE GETTING SOME COPIES TO SELL (£1 INCLUDING POSTAGE). ALSO I HEAR THEY MAY BE BACK IN AUGUST FOR A TOUR WITH DISORDA SO GO & SEE EM, ANYWAY HERES A INTERVIEW WITH SOME QUESTIONS I SENT A FEW MONTHS BACK (MAYBE THE ENGLISH AINT PERFECT BUT ITS A LOT BETTER THAN MY ITALIAN !)

WHAT IS THE "SCENE" LIKE IN MILAN AND ITALY AT THE MOMENT ?



The punk scene in Italy now is really fast. There are a lot of punx, bands, fanzines. A lot of bands make records and tapes, all made by the punks. Here in Italy don't exist independent label and distribution and so if you wanna make something you have no help but all this is good because nobody can use your life and your activities to gain money and play. In Italy we have no manager, no master, no bastard who wanna use your life ! All the gigs the bands made in Italy are organised by us, by the punx, there are no fucking rock clubs or other shits that we don't want, we organise the gigs in occupied centres like the VIRUS in MILANO, the GIUNGLA in BARI, the TUWAT in CARPI and the FLECE in BOLOGNA or in other places (not commercial) when is possible to organise and to play without nobody on you. In January played MDC from America, in April XPOZEZ and now AMEBIX are making an Italian tour all organised by the punx. We are waiting for RATTUS (Finland), UBR (Jugoslavia), CRUCIFIX (USA), ULTIMO RESORTE (Spain), Disorder, Varukers and all the bands that we wanna play here. But its the same very important to organise gigs with the Italian bands, most important because a lot of Italian bands have good ideas and make a lot of activities against the fucking situation here. (antimilitarist meeting etc)

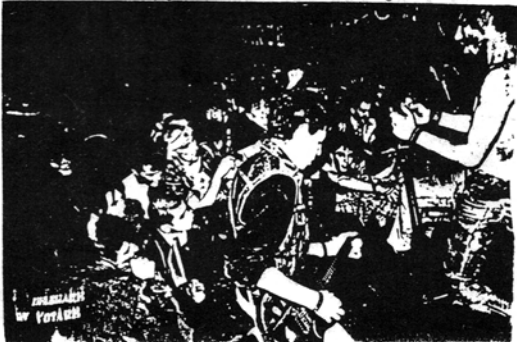
WHAT ARE YOUR GIGS LIKE ?

We play in just anti commercial places and for something. Sometimes we need money but just for the cost of (cant read this word) for the van. In our concerts (like in all the concerts of the others bands) there are no troubles and the punx or hear the music and the lyrics erpoge. Sometimes we give around leaflets with our ideas and we sell around our records. In Italy no shops have our records because don't exist a good shop who want your records not just to gain money and so we sell our records in the concerts and when we can. The price is 1000 LIRE - 40 pences because we want that the punx pay just the cost of the material, we don't want to gain.

HAVE ANY OF YOU DONE NATIONAL SERVICE IF NOT HOW DID YOU GET OUT OF IT ?

Our old drummer left in December, made the civil service to NOT join the army (the old drummer, Giancarlo met with us for the antimilitarist activities). Now me and Felio are making this alternative service. The others are waiting for the reply, when you can begin the civil service. We don't wanna join the army. ☺ ☺

IN ITALY →





HOW DO YOU THINK YOUR GIGS IN ENGLAND WILL GO DOWN ? (This was before they came)
Very good because we played (2 weeks ago with Disorder because in the last summer we don't play because our guitarist left the band) in alternative places, not commercial, and the people was very friendly with us. We really liked our little "tour" in England (Bristol, Nottingham, Leicester, Bath) and we hope to play there on another time.

IS THE VIRUS STILL GOING ? CAN YOU TELL US A BIT ABOUT IT ?
Yeah (we speak about the Virus also in No 1), Virus is an anarchist occupied very good. There are no no manager and all the money the Virus has from the gigs is used to give some money to the bands or to buy things for the Virus. NO GAIN. All the organisation is made by these who want made it. Virus is mine, is yours, is of all the punx and the people want to make something against the fucking world who crush the people who don't think like the others who eat the illusion of the fucking power.

DO YOU THINK PEOPLE MIGHT NOT BE ABLE TO HEAR WHAT YOU SAY BECAUSE YOUR SO FAST ?

Now we have a new guitarist, DANIELE, ex Indigesti (an Italian band very fast) & a new drummer, CREMA. With them the band is more fast but in the gigs I really shout and the people can understand all what we say on the stage. Our lyrics are made with short words and so its easy to understand them.

ANYTHING ELSE YOU'D LIKE TO SAY ?

Maybe we will make a new E.P. or a 12" in September and we hope the situation here in Italy and in the other countries stay fast or more fast than now. We hope a lot of new people can understand that the Wretched and all the other bands and fanzines and punx in all the world tell about the fucking bastards who don't want that you can live your own life. We want to live our life, we want make and think what we want and nobody can use us and exploit our lives to satisfy some disgusting wishes of power death money and play.

WELL THATS IT, THANKS TO MUSSI FOR ANSWERING THESE QUESTIONS, NOW GET WRITING THE NEW E.P.s GOT 5 TRACKS AND YOU GET AN ENGLISH TRANSLATION OF THE LYRICS (I couldn't read his writing very well so there may be a couple of mistakes, where theres this it means I couldn't read the word)

LAST MINUTE REVIEWS

WELCOME TO 1984-Various Artists (maximum Rock 'n' Roll) This is a very good record. Talking of maximum Rock 'n' Roll No. 13 is out but theres no point in saying wets in it cos there'll probably be another one soon, this also is very good anyway back to the record,

its an international compilation with 23 bands from 17 countries an its non-stop thrash (nearly) all the way if yer into fast thrash then you'll like this & if not then maybe you will after you've heard this.

THE PRIMITIVE PATRIOTS LAST STAND (The last one) is

Probably the best lots of stuff in it, theres no room to give a list, address somewhere else.



WRETCHED IN NOTTINGHAM

'Eject it'

Compilation Tape. Featuring:
FLUX OF PINK INDIANS
CRIMINAL JUSTICE
POLITICAL ASYLUM
IMPACT
BLOOD ROBOTS
DECEASED
SELF ABUSE
LEGION OF PARASITES
KULTURKAMP
SHRAPNEL
DIABOLISTS
EHOOD 23 TRAX

"Eject It" compilation cassette. 23 studio tracks by...

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its still good."

Q.8- What do you think of the British punk scene, and have you been pleased with your reaction here ?

A.8-"The punks outside London are alright, like in Bristol and other places where we've played before the punks and concerts have been very good. But in London the situation is that much more the punks are posers."

Q.9- What is the Milan scene like ? Is there much squatting etc., is it easy to do gigs ?

A.9-"Every Saturday and sometimes Sundays bands play there, even foreign bands. There are a few squats which a few people are occupying, but there is trouble with the police every day because it is really difficult to squat in Italy..."

Me- What, the laws are different to British ones over squatting ?

Zambo-"Yeah much so."

Q.10- Do you listen to much music apart from punk ?

A.10-"Most of us like thrash metal..."

Me- Groan !



Zambo-"Oh you no like ? I also like the DOORS, and ANTILLIMAN (is this spelt right ?) from Chile, but mostly thrash metal."

Q.11- Which band in the world a gig with ?

A.11-"I haven't got any idols DISCHARGE. But really any group who fight against the things that must have the samish opinions as us."

Q.12- Are any of you vegetarians, and in the Italian anarchist movement ?

A.12-"I and Gianmarco are vegetarians sympathies. I don't like to see animals en. In Italy the movement isn't very in a couple of years time, the anarchist yet..."

Q.13- Have you sold many records in

A.13-"We've sold a lot of records and plenty of people have written to us because we ask them to do so, so they can find out more. Often at the places we play people ask us for our address."

Q.14- Would you ever consider changing your musical style to reach more people, slow down?



would you most like to play

but if any I'd like to play with who shares the same ideas as us are wrong with the world. They

how important are animal rights

the other two aren't but have some living poorly then killed to be eat- strong at the moment but it will be 1st politics aren't very vegetarian

England, had much response ?

A.14-"We don't ever want to become commercial, to change our music to that, we would like to see more people at our concerts watching us."

Me- But what about a more slow sound so more ordinary people will listen to you hear the lyrics/politics etc?

Zambo-"Well we'd like more 'normal' people to listen to our music because we want to introduce new people to our ideas."

DESPERATE BUT ALIVE - AN HERO IN THE LIFE AN HERO IN THE DEATH/USED LIKE A MODEL, MEDALS AND DIPLOMAS/TO BE THE GAY OF THEIR DIRTY INTEREST/AN HERO OR A VICTIM WHO IS NOT ABLE TO UNDERSTAND/DESPERATE BUT ALIVE/RESOLUTE TO NOT SURRENDER/I WILL NOT BE YOUR HERO/NEITHER ALIVE NOR DEAD/HONOUR AND MOTHERLAND WORK AND FAMILY/TO HATE TO BE ALWAYS THE BEST /A LIFE USED JUST TO OBEY TO ORDERS AND LAWS AND ALL THIS IS NOT FOR ME/AN HERO IN THE LIFE AN HERO IN THE DEATH/UNIFORM OF OFFICE OR UNIFORM OF WAR/ALREADY DEAD, WITHOUT A FUTURE AND ALL THIS IS NOT FOR ME!

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FABIO : Bass
DANIELE : Guitar
ZAMBO : Drums
GIANMARIO : Vocals

COMBATTERE PER
VIVERE,
VIVERE PER
COMBATTERE

WRETCHED are an excellent thrash, 4-piece combo from Milan, Nth Italy. They've released 3 EPs & the new LP but describe themselves as an "anticommercial band not playing for money/glory" & self produce all their activities. They've also established a label called 'C-haos Produzioni' aiding other bands to put across their music/messages. In Italy its still necessary to do 1 years national service (evasion means jail !) however due to WRETCHED'S anti-militarist views they did a Civil Alternative Service "because we don't want to die for them to satisfy their fucking interests of supremacy, money, power, glory." In their songs & in life WRETCHED attack & fight back against all kinds of repression. They also participate in the management of the Virus a squatted venue (the only squat in Nth Italy !)

Anyway, this is a basic introduction to their views/background; I endeavoured to discover more when I interviewed Zambo after a gig with DISORDER in Notts. recently, (cheers to Maurice the interpreter !!).....

wretched Q.1- How long have WRETCHED been going ?

A.1-"Er, three and a half years now."

Q.2- What made you decide to form a punk band ?

A.2-"Punk music has always been the music we most like; for communicating with the people, to put across our ideas against police/nuclear power.... things like that you know...."

Q.3- How much did British punk influence you ?

A.3-"I think not, most of the people say when they first heard punk in Italy they used to like DISCHARGE, but I don't think this is really true as I was in Italy at that time. Its really a completely different situation. The guitarist Daniele is especially not influenced by British punk."

Q.4- Are most of the Italian bands thrash ?

A.4-"Most of the bands are thrash, but some of the new bands coming up now are like post-punk."

Me- Why do you think this is so ?

Zambo-"The American bands are a great influence on the Italian bands, but they don't copy them, they are just like that because of the situation in Italy which is very bad. So when they play they like to play hard because of the violence inside them."

Q.5- Are there many other bands with your political outlook ?

A.5-"Most of them yeah, a great many are anarchists."

Q.6- How strong are the anarchists in Italy, is there much conflict with the communists or fascists ?

A.6-"The anarchists are strong but not as strong as the fascists and communists are. Where I live in Verona there are plenty of fascists down there. And sometimes when we play down there there is trouble on the streets you know...."

Q.7- How did you get to do a tour of Britain ? Did you feel it important to play over here ?

A.7-"We came over here to tour with DISORDER who have helped us a lot and played a tour with us in Italy. The group like very much to play together and we've done many concerts in Italy so we wanted to get our message outside of it as well. Though we don't speak English very



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WRETCHED

ANTI-GUERRA



Me- In your actual concerts do you get many people who aren't punks ?

Zambo-"Yeah especially in Milan when we play we spread many papers around so all the people know where we are playing and what we are talking about with their lyrics."

Q15- Anything else you'd like to say ?

A.15-"Goodbye to everyone and I'd like to see more people next year when we come, thankyou."

Many thanks to Zambo and Wretched in general for doing this interview. Best you lot can do is check out some of their discs as they're dead good & cheap...

chaos produzioni

"Zambo" Zambolin Lorenzo,
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BTGS:- Wretched + DISORDER + RANCID + DIRGE + SKUM DRIBBLERS - Notts. QWCC. // (3)

As usual for a Notts. gig SKUM DRIBBLERS opened the nights offerings. Basically they're nice people, but very much an in joke & the humour disappears after about 5 seconds (ie 30 numbers).

Oh god what's happened to DIRGE! Last time at this venue I thought they'd potential lyrically & musically. Now they've regressed into an awful thrash, as for the lyrics I wouldn't know as they were totally inaudible. RANCID weren't particularly inspiring, slower than the rest but nothing really original.

Both WRETCHED & DISORDER show that thrash can be done well & with humour.

COMBATTERE PER VIVERE
VIVERE PER COMBATTERE

WRETCHED are a searing aural attack & methinks Italian

is the perfect language for thrash cos its so damn fast!! Anyway they got a good reception with even Boobs bopping away amongst the multitudes. With DISORDER at least I could recognise most of the 'tunes' which made their excellent set even more enjoyable. Lots of goodies including 'Driller Killer', 'Daily Life', 'Rampton', 'Complete Disorder' & thanks to Taff breaking a string we got a rendition of that all time classic '4 Little Ducks'. Everyone thrashed to their heart's content during this evening's cultural show, so how can I describe it as anything but an excellent bop all round....

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This Wretched interview comes from Swedish fanzine ETT NOLL ETT # 2 that came out in 1984. It was made by Nicke Boström from Luleå who had previously done a punk zine called "Pack". The zine had Disorder, West Germany punk scene report, Conflict, Kramp, Mob 47, Sweden punk scene report, Black Flag, Zluggo Pop, Wretched and more.

"Here is an interview with WRETCHED. A raw-punk band from Milano in Italy. Their first EP is called: IN NOME DEL LORO POTERE TUTTO E STATO PATTO..... PER DISTRUGGERE IL MONDO DOVE TU VIVI. Which freely translated means: WITH THE HELP OF THEIR POWER THEY CAN DO EVERYTHING..... IN ORDER TO DESTROY THE WORLD WHEREIN YOU LIVE. They will release a new EP in March. It will have 5 songs, I am sorry that I don't know what it will be called. But it will cost \$2. And can be ordered directly from WRETCHED: MUSSI GIANMARIO, KA LODOVICO IL MORO179, 201 42 MILANO, ITALY. GIANMARIO ASKED ME TO ENCOURAGE THOSE THAT READ THE FANZINE TO WRITE TO HIM. SO DO THAT. (write in English). HE ALSO WANTED TO HAVE CONTACT WITH SWEDISH PUNK BANDS. WRITE SO IT BLEEDS.

- How many members are you, what are your names and what are your ages? - WRETCHED are GIANMARIO (vocals) FABIETTO (bass) from august DANIELE (guitar) and from december CREMA (drums). Our ages are Me GIANMARIO 22 / FABIETTO 20 / DANIELE 23 / CREMA 20.

- Are there more bands like WRETCHED in Italy? -Yes. Quite a few. The punk scene in Italy right now is really large. There are quite a few bands, records, cassettes, fanzines and everything except companies and managers or any other such fucking things. The best bands are DECLINO (from Tornio), IMPACT (from Ferrara), CRASH BOX (from Milano), PEGGIO PUNK (from Alessandria), C.C.M. (from Pisa), COBRA (from Milano), RAPPRESAGLIA (from Milano), MONOPOLIO MENTALE (from Como) etc.

- How long have you played? -WRETCHED begun in october 1981 with another singer and the lyrics were in English. Then in january 82 that singer left the band and I took his place. From that moment we moved on to sing only in Italian, because for us it is very important for those that come to our shows or listens to our records are able to understand at once what we are saying. For each record we stick in a paper with our lyrics translated into English. Because we want that everyone, Italian or not, will be able to understand us.

- What sort of anarchism do you stand for? - We want to live our lives. Anarchy is the alternative if you want to do what you want. We don't want their fucking rules, their lives or their order. We only want to do what we think is real.

- Have you been out on any tours? - Yes, we played in Germany at the end of 1983 and that was fun. It was the first time that we played outside of Italy, because we did not have any problem with money. Last year in august we were supposed to play in England (on a tour organised by DISORDER, our very good friends) but then the guitarist left the band. Maybe we will try again to get to play in England in april.

- What do you think about religious people? - Religion is shit. Religious people are just a fucking crowd, they use religion to forget about their problems. Religion is a power, it breaks down your personality. Religion is just a fucking bluff, a reason for exploiting your life.

- What do people in Italy think about punk rock? -People in Italy are very introvertive. They only think about how you dress, not your ideas. They are like fools here and I think they are similar in every country. If you don't think alike you are insane and they try to break you down. No jobs (in Italy there is no social security if you don't have a job. Instead you have to live on money from your parents, and its a fucking system). No venues (the only venues are VIRUS in Milano, a centre occupied by anarchists. There are opportunities there to play, and that is great). There is no future for you if you fight those you think are wrong in society, but it is better than not to fight.

- Do you know anything about Swedish punk? Have you heard any Swedish punk bands? (if you have - who are they?) - A little bit. For a couple of months ago we traded a lot of records with our good friend Goran, from Skanninge. He sent a whole lot of Swedish records that are very difficult to find here in Italy. They would be very popular here. We think highly of ANTI - CIMEX. We are interested in trading more Swedish records. Swedish bands are good.

- Do you think there is any future for the youth of today? - It really is very difficult to live today. If you want to live your life then you have to fight in order to live. If not then they will destroy you, push you down. There is no future if you don't fight. Perhaps there is no future in this now. But we prefer to suffer the fight to survive, better than to die in silence like fools.



WRETCHED



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SABATO

23

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OTTOBRE



Nonostante il vecchio spazio nel capannone ci è stato tolto dai padroni per le loro sporche mosse speculative il VIRUS è stato riaperto e viene inaugurato con questa 2 giorni di concerti. Il collettivo ha a cuore la musica e i problemi, malgrado tutte le difficoltà e problemi, autogestione all'interno di via Correggio 18 occupata.

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REVIEWS: CD & CDr

Dead in the Woods – CD-R (UK, 2010)

8-track CD-R comprising songs from the forthcoming Diet Pills split-LP, from Demo 2008 and from Live CD-R 2009. This is some modern post-1990s hardcore metal with doom-influences – say, Black Sabbath, Sleep, Corrupted etc. That means, heavy, slow, angry, but emotional, nothing that is instantly catchy, but then the songs are closer to 5-6 minutes long – significantly longer than the normal 35 second hardcore songs I listen to! Dead in the Woods sound extremely competent and for all I know they could be considered at the top of this type of heavy shit. I have no idea. If they'd play ten times as fast, with about one hundredths' musicianship, drunk on cheap cider, naturally, and recorded in a dustbin somewhere then I'd probably love it, but for what it is I admit it's not at all bad. In fact probably first time I listened through a whole record of something like this genre. Going to grow sideburns now...yeah...

Axewield – War Machine CD (2010, Japan)

Even if you did not know that Axewield is ex-Effigy, the old Japanese crust band, the Axemen horseriders on the cover and the War Machine title will have you think of the child of Amebix and Anti-Cimex in no time. I think this was pretty good actually – the first two songs were sort of Amebix meets S.D.S. and (well) Effigy. I liked best Mankind, a cool upbeat hard and heavy d-beat song with a distinct Japanese feel to it. Overall this will appeal to people who are into metal punk, black metal and d-beat hybrids, I usually hate this type of cross-over but this time it works, but only because Axewield is on the correct side of the hardcore and metal divide.

Vivid Sekt – Demo CD-R (USA, 2009)

Vivid Sekt is from Portland punk city and they sound exactly like Zounds and other Crass label anarcho-punk bands. This demo has been distributed all over the place – on cassette and cd-r and via the internet, all supported by an impressive whispering campaign which I had first caught some years ago and then I played the radio show I alluded to in More Noize # 1. This is pretty damn good and makes for great listening. Besides lan the Vivid Sekt singer has got the coolest tattoo I ever saw, saying CIDER PUNX across his neck, and that makes his band worth all the excitement. I am going to play some Zounds now. "Pass me the glue will ya? Ta. Cheers mate."

Geriatric Unit – Kill The Pose CD (Speedstate Solid, Japan, 2009)

You know the story already so I won't go into it. GU is a band of big dudes, big strong muscular dudes that you don't want to fuck with, and they're so fucking hard that they wear their coats on indoors. This is why they're fucking hardcore (not because of members' previous bands). Boss Tunage sold this CD for two quid with free postage so I figured I'd try it. What can I say? The CD is fucking great. Siege meets Gauge meets Heresy. Kill the pose. Life is short. Old, bald and dead. Argh. This is their first and second EP (20+ songs) plus two bonus tracks special for this Japanese release.

Angelpiß – S/t CD-R (Sweden, 2010)

Masken from Sub Alert told me about this Falköping, Sweden, hardcore punk band. Musically it's punky hardcore that sounds like a mix between a heavier Asta Kask and a more raw punk ANTI-SEEN. Angelpiß has got a raw wall of sound guitar and bass sound that I particularly like – something that hardcore bands like MG-15 and Vorkriegs-phase are the experts of – but with an upbeat drum beat. Not that Angelpiß sound like any of those bands I have mentioned so far, mind you! But if I had to say one band that sound like them it would have to be the old Finnish punk band Maho Neitsyt!!!!!! But with less chaos! Now this is a demo and

and it's a rough diamond, but there are things in here that promises good things to come. Already songs like "Testament" shows a lot of promise, but as I say it's a rough diamond. I hope that Angelpiß don't learn to play their instruments better, but start thinking about how they want to sound. I hate musicians; but I love hardcore music! The lyric matter can definitely be improved, with songs like "I hate God", "Fuck the cops" and "I rather masturbate" being extremely generic for any provincial punk band. The music deserves better and besides the singer is pretty damn good. So sing about something worthwhile! It doesn't have to be deep political shit, just something that you actually care about, something close to your heart. I guess I would also like it more if singer sang in Swedish, not English. All in all, for all the criticism, I am impressed and think this might be one of the better Swedish raw hardcore bands yet. Keep it up grabbar!

Disarm – Discography CD (Sweden, 2010)

It is great having the 7's on a CD, sounds great. The demo and unreleased stuff did not jump out and grab me by the balls precisely, as I had expected. But the first live is amazing, with full on reverb and great sound, and actually sounding more like rehearsal than live. The second live sounds more like it is live but the sounds is amazing – a massive big d-beat sound!!!! Definitely one of the years' must-have reissues. I have this in my distro....

Acrostix – Dear Daily Life CD (Blood Sucker, 2010, Japan)

Like Contrast Attitude and countless others Acrostix is a Japanese crust band that has been around for what feels like forever. I think I first heard of them on the amazing Amebix Japan tribute compilation (2006) and later the split LP with Contrast Attitude (2004). I guess I had assumed this band had called it quits but that's obviously not the case. This great CD is amazing! It's still fairly generic/as expected Japanese crust / d-beat that is neither as OTT as Gloom or Disclose. But what makes this so awesome is that vocalists is now not going for "crust" style vocals but is singing straight heavy rock vocals. I think that's super cool in itself as it makes them sound original and fresh. Somewhere in my mind I also think of Crow, but I am not sure that is a valid comparison on any level. Buy this!

Todeskrieg Demo 2010 CD-R

Sean had sent me some samples and previews of the demo long in advance which were all good. But when I got the CD-R I realised that this demo was much better than expected (perhaps because the previews were instrumental). Vocals really added up to good shit. I think this mostly reminded me of that Warfarer band – you know that semi-mysterious "UK HC" band that stated Confuse as an inspiration a decade before all bands did so, but who sounded more like ENT mixed with Raw Power or something. What I am saying is that this demo is exquisite! If you love UK HC a la Napalm Death and all of those bands you'll love this. With the risk of sounding moronic, I can imagine Sean and George reading Glasper's UK HC book and revisiting records from that book and then inspired writing all these songs. Sweet.

Chaos Destroy – Tour 2010 Demo CDR

Four new Chaos Destroy songs with a definite the Swankys feel (but in a different way than previously). The ultra-over-the-top distortion is no longer the only thing you hear (as on the early CD-Rs and demos) and the super-amateurish pop bass lines meets noisecore of the debut 7" vinyl is taken to its extreme perfection with much improved musicianship, song writing and sheer chaos. First song states the Swankys in ways Chaos Destroy never did before. Second song is probably my favourite though, with a cool mid-song bass solo part. The third song is a vintage Chaos Destroy noise-not-noise thriller. The last song makes me think of Desperate Children. This is the best Chaos Destroy recording I have heard so far!

V/a Downtown Noise Punker Vol. 3 (UK, 2010)

Here's Mr Wankys final DIY noise punk manifesto with bands from all over the world. Are the Chaos Destroy songs on their LP? I don't think so, at least this is different versions right? Who cares? Chaos Destroy rule big time as always and these songs are amazing (as always). The Wankys' 2 songs I have of course already heard, both as demo and on vinyl, but I am guessing the mix is slightly different? Who cares? Songs sounds slightly less crystal-clear perhaps? The two W//W songs are really good – one is taking the piss out of the Wankys which is hilarious and the one which I had not heard previously made me want to play it again and again and I think actually that band deserves all attention they have got following the MRR interview (probably non-existent). Look forward seeing them play here in November. I hope to see you there. Nekromantik's songs are also particularly good I think, I might even say surprisingly good, or at least one of them had something that made me listen a bit more carefully. Fucking funny band they are! Next is State Poison and the songs here are very cool. A great band, really. They're interviewed in the next issue of this zine. Those of you reading this zine and who have functional memories will remember that I reviewed the Formyb Ch demo. But I haven't played the CDR for a long time now so it was as if I played the songs with a virgin ear. What can I say? I love the spaced-out fuzz and sonical shit, I really do. I think the Wankys should be more totally overthetop like this ha ha ha. Lotus Fucker – Holy shit! Their song is on a totally different level than all the other bands on this comp. But it's weird that it's a slow song.... Chaos Ch - I know these two songs already, of course. Awesome. Totally in their own league. People - Same thing as Chaos Ch. Only comparable to the Wankys!!!! All in all, it's your best comp so far I think. Not a single "filler" band / song. It was a little bit disappointing for me personally to only hear like 6 new songs but that's not going to be the case for 99% of people who will end up owning this... Another cool thing is that this comp is just under 30 minutes (29 minutes if I remember correctly) which is great, a comp should be short and concise – and this one is!

Chaos Channel – How You'd Never Been So High, (But Then You'd Never Needed) CD

Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year. Record of the year!! 13 songs including 4 new versions of old songs. Buy this today or piss off and stop reading my fanzine you fucking cunt.

READ A ZINE START A BAND

Final Bombs – There is no turning Back CD (2010 Japan)
Final Bombs is a Japanese band playing Discharge 'Price of Silence' and 'The More I See' era crossover. With devastating effect! Quite simply, it works beautifully! Most obviously the inspiration is heard on the vocals, which are AMAZING. People like to speculate how Kawakami Disclose (RIP) would tackle late-period Discharge (ignoring the fact that Kawakami said he was only into Bones era Discharge) if he had not sadly passed before his time. Well this is as close as. The record also includes a cover of The More I See (also previously been covered by many diverse bands from Terveet Kadet to Metallica, but never as well as by Final Bombs) which is rendered into their own yet still sounds more like the real thing than the original! Oh I am lost for words because this is simply amazing!

The Crow CDR demo

I reviewed this but managed to lose the text somehow. I remember writing that it was hardcore punk with some faster parts and something else. Forgot now. I did played it again, rather liked it. Sorry guys, I know I promised to rewrite the review but I am running out of time. I am a shit. The Crow is from Australia, check them out all you morons who only listen to bands from the US.

Conclude - "Kalma" CD-R (Japan 2010)

Remastered CD-R release of the Conclude 7" EP lathe cut (see 7" EP reviews) with 5 bonus trax. Conclude from Japan was a contemporary of Chaos Ch in mid to late 1990s, playing broadly a similar the Swankys inspired noisy punk hardcore (and later on a more early Terveet Kadet inspired chaos punk). The band released a 7" and a bunch of CDRs, even toured Europe, but broke up after guitarist died. This is an unreleased recording and must have for anyone that likes Japanese punk like the Swankys and early Terveet Kadet, and the label that put this out needs your cash (see RZEN label page).

7 INCHES

Conclude - Kalma 7" EP lathe cut (Japan, 2010)

This is Conclude at their best and in full the Swankys meets Terveet Kadet meets Tom & Boot Boys drunken punk fun! The songs are unreleased stuff from late 1990s. Ltd to 50 copies, but before you jump overboard let me remind you what Keke, the singer, has to say: 'Too much is shit'. That's right. Write to RESET NOT EQUAL ZERO today and ask to buy the CD-R version and help support the long suffering label.

Skiplickers - Mindfucked 7" (2009)

I keep playing this for it is the closest I have heard of a UK band sounding like Totalitar. Actually, the last time I played this I thought I heard something akin to Warhead from Japan!!! Provincial ASBO teenagers obsessed with Totalitar, raging because there is no more cheap cider at ADSA. Meanwhile mommy has locked up the PlayStation and hidden all the alopcops. If someone broke into your garage and stole your vespa last night it was probably these fucking kids – go looking for it under Vauxhall bridge. It's in the Thames, mate. No doubt. Oh, the kids these days... I hear Skiplickers broke up already and that about 100 copies of this 7" are locked-up somewhere but no one knows who's got the key for the lock and now they've forgotten where the storage space is anyway and now everyone has gone missing and there is no hope because England is no longer dreaming and, oh well, amphetamines help....

Mørkt Kapittel - S/T 7" (Norway, 2009)

Norwegian hardcore d-beat 2010 (2009). This was a bit towards the epic side of d-beat (Iron Maiden / Fugazi d-beat) and consequently I am not that into it. But there are parts that are amazing. Some small segments such as in the song Dommekraften when I smile and want to shout out: "HEJA TOTALITARI" The main singer has a good voice and the guitar is moderately distorted. But it's these song structures that are too grandiose for me, I don't really want to write "emotional d-beat" but d-beat odysseys is what I must write. Personally I can't stand it for more than at most a few songs here and there. It's not because so many bands have done this already – au contraire, I could never stand Skitsystem, Disfear, Wolfpack, Tragedy and all those boring 'big' d-beat bands. There is no room for musicians in a d-beat band.

Schizophrenia - I t" EP (SMRTI, 2010)

This was even weirder than the other one. Harsh noise and noise-core mixed with UK82 vocals that transcend punk and hardcore genres. But I told you so already last time around did I not? This is potentially a monumental 7", to be honest it's a bit of an effort to listen to so I'll just let time tell me if this is a record I must play again.

DSB/ Assassimators - Split - 7"

I never heard the Danes before but read about them (most recently in Evil Minded #5) and so I ended up buying this record. I was expecting Iron Maiden but largely heard a sort of Bad Religion cross-over upbeat punk

sound with melodic almost KBD d-beat guitars and of course female vocals. Somehow this really really really works and goes to show how much I know, for I was sure this band would be absolutely shit (like Gorilla Angreb, a band I can't stand, not because they're everyone's favourites, but because the music bores me). On the flip D.S.B. from Japan who everyone loves. I am more into the idea of them than how they sound on record, I guess because I never did see them live, and by all accounts DSB is a live band first and foremost. First song did not really move me-the second vocals or the backup shouts thing was really annoying me. I like more D.S.B.'s approach to music, amateurish, full of clichés, chaotic and loose, while the songs they're trying to write are actually pretty generic and more fitting a genre outside of a DIY hardcore. In short, D.S.B. are only great as long as they can't play properly and as long as it's theatre. This was before I even heard the second song. That song goes for broke with a d-beat hardcore moshable little number that totally blew me away. Fucking D.S.B. rules ok! Radical punk!!!!Arghrgrhgrhgrhgrh!

V/a The Action 7"

In an upbeat melodic hardcore punk song, -Reject- sing about staying punk. Skizophrenia complain about stereotypes in a fast Tom And Boot Boys fuzzy GBG 1982 punk song. This time around Folkeis sound musically closer to System Fucker and Isterismo than, say, KAAOS, but vocalist sound a bit closer to KAAOS than before I reckon, and the song has the weirdest ending ever to boot! But to my ears, Intruders are the highlight here. Intruders play unpretentious punk rock and they don't fucking care maaan. Fuck yeah. Intruders are super good. Comp 7" was of course part of a series of gigs showcasing these Tokyo next generation of punk bands. Awesome and essential.

Slash 'Em all: Groaning Grove / Tantrum Split 7" (Japan, 2010)

I have no clue who Groaning Groove are but I assume they must be a relatively new band. Actually upon closer inspection it appears they're on a Japanese compilation CD that I got ages ago called Deny The Report (memorable because of Attack SS and D-Clone). So they're not a new band. Either way, they're raging and play a lot with breaks and mixing up stuff. They have melodic bass, blown-out guitar with a second guitar playing d-beat two-or-three-chords riffs. There is nothing that particularly stands-out, apart from a distinct Japanese sound-which as we all know by now means it's approximately 100 times better than most "western" hardcore bands (who are still trying to rape Wolfbrigade and Skitsystem). I really like Tantrum's Negazone-type Japanese hardcore meet Italian hardcore noise like on V/a Noise Circus From Japan and previous releases. But what the hell happened here????? Is this even the same band??? It sounds as if Tantrum's got a new singer, or else it's a new band or a different band also named Tantrum? I have no idea. It sounds a bit like the singer from G.A.T.E.S... Could this be Tantrum's Grave New World movement? Even musically it sounds like a different band. Second song is slightly better, but then the one after that is much worse. I don't like this new vocal style / vocalist, it sounds "grunge" or something. To be honest, I am actually rather disappointed because up until now I thought Tantrum was one of most innovative of contemporary Japanese hardcore.

Proyecto Hombre - S/t EP (2009)

If you read MRR you will have seen this on everyone's top 10 lists and rightly so. This is a Spanish one-man raw Discharge hardcore madness that sounds inept, amateurish and charming without falling into pretentious lo-fi garage hipster crap. In a world of codified hardcore, in a world where d-beat can sound like shit, where professional musicians play crust, where mainstream journalists are allowed to mention Discharge and Amebix, where hardcore punk has been found to be attractive to hipsters and riders of excessively expensive bicycles to show off how cool they are, where CRASS are in museum and fanzines are being written about in academic books, and where punters rather buy a white vinyl reissue or a bootleg LP than a fanzine, this is a marvellous record that stands out in a crowd the same way a crazy man may be found to be telling the truth while all sane normal people believe in societies lies without even question the lunacy. Think Firmeza-10 and be sure you'll love this. Big thanks to Theodore who released this and who kindly gave me a copy.

Masshysteri - S/t 7"

I am a sucker. I admit I fell for the hype. But this was not to my liking. Ebba Gron punk mixed with Bob Hund indie pop with some sort of lo-fi sound that betrays a desire to sound retro or KBD. I am tempted to say Masshysteri is only too Swedish. Where is the rebellion? Where is the danger? Where is all the death? What a cheek, smiley happy punk? Pah! Give me more Shit Lickers and less Blondie you bastards.

V/a Backdrop EU Tour: Systematic Death / See You In Hell Split-7" (2010)

3 songs by Systema, one previously unreleased and two from Systema-6 the recent LP. I think the songs from the LP are amazing, this is also amazing. So far as expected. But oh-my-arsehole! Is this really

SYIH on the flip?? I think the vocals are harder, darker and rawer than previous - a good thing- and there's cool singback choruses. Second song starts with almost Discharge bass line - which is fat as hell- turning into a very Japanese sounding hardcore song that feels very much like (late period) CROW, amazing! This is one of the most impressive and solid split-7"s I have heard in a long time. Wow.

Krossa - 7" (Sweden, 2010)

Holy shit! This is some raw intense Scandi-HC crossed with Japanese crust! Reverb on vocals a la Disarm and KAOOS (as well as Destino Final, State Poison and Morpheme, take your pick). Drums are sort of in the way of early C.F.D.L., Frigora or Ferocious-X. Gritty and intense distortion, Cimex-guitar solos and rolling bass lines like GBG HC 82. This is one of the best releases this year. Absolute noise of Rá-punk and D-Takt. Three versions, ltd ed cover, orange vinyl and red vinyl. I liked it so much I got a copy of each.

Nerveskade - Insanity / Forced to Live 7" (Iron Lung, 2010)

Wow. Where to start?? It sounds as if the boys from Portland have listened to a lot of Kuro (and Helpless), Stagnation, the Wankys and Schizophrenia since last time. The Kuro influence on the vocals on the song Insanity is very obvious. Bass lines on both songs are totally Stagnation which in turn, of course, means we're talking Confuse. Second song has more of a classic Disorder structure, though faster and more chaotic. Guitar is totally Disorder 1984 (i.e. Driller Killer LP era). Nerveskade also sound a bit more like Lebenden Toten this time around. Can I just say a massive fucking WOW!!!!???? This is what I call a fucking good record and a big improvement on previous attempts. Best US 7" this year. Comes in a stamped brown 7" EP cover sort of like the Wretched/Indigesti split 7" (which is currently being bootlegged I hear - hah, bet you did not know about that one did you?).

Glam - S/t 7" (La Vida Es Un Mus, 2010)

Spanish hardcore attack! This has a sort of Chaos U/Disorder meets Kangrena meets Invasion meets Shit Lickers etc. Fuck who cares? One minute songs. Great! Raw distorted brutal hardcore! Awesome! But it is over too quickly! You fart and the noise is over! Best debut 7" this year. Hurry up with that 12"!

Slaktrens 7"

I wasn't that into the fast hardcore thrash grindy blast beats mangel based on the download reviewed last issue. I am not sure I sense much difference on vinyl. The songs don't particularly jump out and kick me in the head. But it's cool to note that a number of DIY labels helped out to get this released. But as I say, why are there so many one-man bands around? It is starting to feel like it is just a little too much only about the music... What happened to all the bands with more members than one? Are we that fragmented in 2010 that it's only possible to transcribe sounds in our head if we are one person doing everything? Could it be because everyone is into black metal these days. Fy fan! Usch! This is a good record if you like it fast.

Vile Gash - S/t EP (2010)

Dumb punk shit keeps me satisfied and I am happy. Meanwhile the rest of the world is talking about bands like Sex/Vid and others. I am confused by all those weird band names and serial killer photos. What is it about US HC and glorifying violence? Penis envy? Generational apathy? State propaganda for a society at war (in Iraq and at home)? Someone had this 7" in her distro for a few pennies so I figured I might as well try it. Well it's 10 songs and they don't sound half as much as Siege or Infest as I imagined. A couple of really short ones too. There's some feedback noise. Lyrics seem to be mostly dealing with confused young male emotions. Yes, as I say, I don't get it. No, it's not bad. Yes, I will recommend it. Do I give a fuck about white male collage frustration in 2010? No, I don't. I went looking for Dr Martins, but found Converse sneakers. Viva hardcore 2010!

The Wankys / Lotus Fucker tour 7"

This is amazing! Probably best material by both bands to be honest. The Wankys have particularly cool guitar work and seems to be going for a more punk thing, as opposed to hardcore thing. They better never quit. Lotus Fucker is great. They're the only hope for young America. The two songs are noiser, faster and more concentrated short bursts than what was spread on the album. I guess it's a question of whether you are into beer, booze or coke. Coca Cola that is. This is amazing.

Hårda Tider - Vår Sak 7" (Sweden, 2009)

Oh boy, I wasn't exactly expecting this "style" but the Swedish lyrics made it sound refreshing or exciting. This is actually fucking good and I am super pissed-off that I could not see them at Punk Illegal. There's some videos from that gig and there you'll see Hårda Tider annihilate. Six noisy and passionate fast hardcore killers that don't stink one bit of Discharge but which will satisfy every fucking classic Int' HC enthusiast! Something in the sound also makes me think of Fy Fan. Man, what am I doing in London? Malmö HC city is the place to be! By the way I think the bass player also plays in Herátyrs, not that that means a goddamn thing, unless you're a nerd like me which means you're into this band already.

Hårda Tider / Balance Split-7"

I got this along with the one above to compensate for not being able to stick around and see HT play at Punk Illegal (I guess this is how Dr Shocker feels, leaving each show at 19:30 to catch the train home and missing the good bands play, ha ha ha). Hårda Tider does it for me on this record. See above. As for the other band, they're ok. US sXe Hardcore, rightly and wrongly - I was looking for a contact address for this and instead came across a discussion about a negative review of Balance's 7" in MRR. Steady. Seeing how often it is done I am not going to make any jokes about youth crews, sXe etc. UPDATE: HT is releasing some new record and fuck I bet it will be fucking great. Arrhrrghrrghrrgh too much too much records too much!!!

Death With A Dagger / Kylma Sota Split-7" (Fight Records, Reset Not Equal Zero, Deaf Forever, Finland, 2007)

An intro of 1980s sounds begins the noise onslaught that is Kylma Sota. Think the level of unbearable noise of the likes of Ferocious-X (but not as insane vocals or fast drumming), Disclose (but less Discharge) and D-Clone (but less d-beat) and all those bands we all love. I like Kylma Sota a lot and am interviewing them for MRR. I wasn't too keen on DWAD. One chugga-chugga angry HC song followed by a slightly more interested power-metal cross-over NYC hardcore song. I had a look on their website and see that they are a metal punk band from Finland.

Battle Ruins - 4 Song 7" EP (Rock N Roll Disgrace, 2010, America)

This shit was really "hyped" so I downloaded a few mp4s. First thought was it's kind of like Criminal Damage but with a more harder edge (sXe?) and while C.D. have a sort of grass root DIY punk sound BR is more a big band metal oi hardcore shit, like I don't know - Twisted Sisters meets Skrewdriver meets Negative Approach meets BLITZ???? But with even more retarded song titles than all those bands together! Like "Traitors stomped out" and a lot of shit about blood, stones, heart, war and eagles. Are they "political" (in the wrong way)? Probably. Probably not. Who cares? I liked this. I don't know much but 2 minutes of digging told me that this is a demo previously released on tape, and has members of bands called The Rival Mob and Mind Eraser (I have no idea...).

Rayos X - Mi Desorden 7" (USA, 2010)

LA punx! This is surely something that deserves a name-check with some classic Spanish/Mexican punk band from 1980s but I am not going to even pretend that I know anything about those bands. First song is a good raw straight-punk song that sounds full of revolution, party, dance and radical sentiments. Second song continues in same way but sounds even more like something distinctly Spanish (inc Mexican? I am from North Europe and I don't know much about differences in nuances). Fucking great stuff! I am very happy I bought this on a complete whim. The final song sounds more like a sort of Criminal Damage riff and a bit OTAN perhaps, straight punk raw street attitude in top (Funny how I can hear every band in every band). Great soloing guitars that weirdly brings to mind the Scum Fucs ha ha ha. But seriously this is some truly great shit. No need for "fashionable" noise, just bring the noise to the streets and lets dance!

La Voz - Deprimido (USA - 2010)

Seeing that this has no less than 9 songs, I was almost won over before I had even heard it. First song starts a bit chugga-chugga but quickly goes into a fast hardcore with Spanish vox that is over before you can notice it. The second song demonstrates that this is actually going for some sort of Italian hardcore, and it is fucking great! The next song sounds more like US HC a la Gorilla Biscuits and now I am not sure what to think. Singer is great, that much is clear. And the same goes for fast razor sharp guitars. But next song is a more groovy almost UK82 bouncy hardcore song that has me wanting to kick in doors, jump up on tables and give the world my fist! Arghhhh! Then the next song is back to something more DC sounding, yet still very much mixed with Spanish sound of course. The same sort of fastcore, punk hardcore, US hardcore mixed with Spanish hardcore and mood swings continue for the rest of the record. Ripcord but from Mexico? Fuck I don't know, comparisons with other bands are stupid, all you need to know is that this band rules. I am off to circle pit in my room fuck you!!!! Buy this for sure!!!!

Illegal - Error de orden 7" (Canada - 2010)

This band had me drooling before I even managed to score their demo. There was anger and political radicalism already by default in the band name of this band. You all know the story already so I won't go into it. I am not sure if all these songs are on the demo or not, or indeed if this is a new recording or what (my tape is a bit shabby sounding, the record is not, whatever). ANYWAY, on paper the premise is Wretched. And yeah, I suppose it does warrant comparison with Wretched's legendary first LP, though don't buy this expecting to hear something identical. But you will probably love this nonetheless. Spanish vocals, chaotic raw lo-fi hardcore punk played at breakneck speed and with complex riffs that to a layman

“reviews”

I liked it, but it's just a record that will have to grow on me... and with all these fucking 10,000,000 hardcore records coming out each week I better glue this to my record player or else I'll just forget. I hate that aspect of hard core. It was better when I was 13 and I would listen to 3 hardcore records per year!

V/A Noise Circus From Japan 7" (Bong Rec, Netherland, 2010)

I reviewed this last issue in very vague terms because it wasn't out yet and I wanted to maintain some suspense. Well, it's out now, finally, after 10,000 years delay. Seems it's not Exit Hippies on here, but Exit Hoppers, whatever that means. Tantrum is amazing, esp the Diss charge cover, shame they've changed style now. Aostrarp is also fucking incredibly amazing, it seems they're all back in Japan now (see letters last issue). I think, and are starting to play again (I have asked to release their first 7", which will probably never happen). Stag nation is of course the best band in Universe. Buy! I will have copies in my non-existent distro. Get you in conn tact you.

V/a Future Is In Our Hands 7" (Japan, 2010)

Hardcore Survives Records strikes again! This has four Tsuyama City hardcore bands namely Skizophrenia, Disturd, Last and The Sick. Last play blown-out punky hardcore with sonic feedback and snotty vocals, fucking great! Disturd play something more crusty with heavy metal feel. The Sick play Swedish trail-punk like Asta Kask or Sotlimpa, but as delivered by a bunch of Japaa nese drunken kids it sounds FUCKING GREAT! Kind of like a bit more melodic Tom & Boot Boys. Skizophrenia's song is called Raw Punk E.A.T.E.R. and if that is not a give away already you clearly have no clue about hard core history! Again we're in Sotlimpa and E.A.T.E.R. straight up Haga, GBG punk city 1981 territory, and again the effect is not unlike Tom & Boot Boys, which is of course fucking amazing!!! Buy this or die.

Kaivosurma - Porttiteoria (Finland, 2010) 7"

Six insane blasts of Finnish crazy hardcore punk noisecore madness! Singer is mad. He sounds a bit like singer of Ydinaseeton Pohjola (I make that comparison three times this issue ha ha ha), other times it's more of a TK or Kuolema feel. The SOA cover is funny fun funny! The song 'Los Muertos' rips-off 'Sprackta Snutskallar' riff in verse, which is great! Overall it's very messy making me think of Kuolema in particular, but occasionally also like some obscure vintage Terveet Kadet ree hearsal recording—but with a clean sound. I want the two previous EPs as well. Seems a LP is coming soon, perhaps. If you're curious I recommend you to go to the bands website and spend hours reading more about this band. I sure as hell won't tell you anything more, apart from: BUY ON SIGHT! THIS SHIT RULES! SATANA PERKELE SUOMIONENEN TERVEEEEE PASKAAAAA NOISECORIIIIII!

The Crow / Deathgrenade split 7"

This will be reviewed next issue, sorry I ran out of time, mentioning it here to drive some footfall into Australian hardcore punk record shops (send me cash next time yo).

Arctic Flowers EP

Not my thing at all.

Krimtank/Sub Alert split-7"

Two great Swedish hardcore punk bands. Krimtank is the rawer more punkier side while Sub Alert has a more US HC feel to sound. Sub Alert should also sing in Swed ish, that would make them even better. This is the punk elite.

Glom De 7"

New Swedish hardcore that is neither crust nor d-beat, good stuff! I thought this was fucking great! Raging hardcore that people once called Japanese but with a more Swedish sound, but bear in mind that this is "Swedish hardcore punk" (not "Swedish d-beat" or "Swedish crust"). Hell it's occasionally even a bit noisy. Singer also sings in Giffgasattack now. There's a new 7" EP split with Dorr Terror out now as well, but if you haven't got this EP yet hit me up as I may still have

have copies in my distro.

Heratys - Helvettin Ja Takaisin 7" EP (Sweden via Germany or some shit, 2010)

Based on the LP which I have played daily all spring and all summer and all autumn I had set so much in store for this record. By no means am I disappointed, nor was it inevitable that my expectations were set impossibly high: the LP is simply one of the best Swedish hardcore albums of all time (fair enough, side B is more so, but I am no music critic). Non-obssive lis teners will turn this record on and go mental. It's a fucking awesome unique mix of Finland Sweden (Totalitar and Rattus primarily, but also Meanwhile) and USA (Poison Idea mostly but also Black Flag) hardcore that sounds ex actly like it really is the year 2010 (the only way for hardcore to sound in 2010, sadly not every band manages this!). I want to chase the bush a bit longer because I know that just one word from someone like me will stick and then all you hear is the same opinion repeated and repeated by every damn zine and blog and people to follow, and it will be unfair to the band and to me and to you and basically it's just fucking stupid. But lets get down to it. This record feels uninspired. There! I have said it. First song starts raging but ends almost too abruptly and you're left wondering where all the tricks that made you go nuts when hearing each song on the LP went. Like whoa. Ok, second one starts with a solid Totalitar riff (slightly more melodic and less Discharge than a typical Meanwhile song, but with the Totalitar sound) and a cool beat but the song fails to really lift-off and ulti mately it's only memorable because of that riff. The third one also builds up from start but fails to hit those LP mid-song moments that feel ever-lasting and that made you wish the song would never end. There's a guitar solo but it's too short to make a real impact. The flip starts with a song that strikes me as having really weak drum sound, and it sort of spoils the song because the drums sounded so amazing on the LP, that said the singing is top notch on this song, but again the song just ends abruptly. The second song should have been the real hit on this record, but the guitar sounds not at all like that Black Flag guitar sound it should sound like, again like the LP, instead it sounds unspectacular. The weird thing is that I am sure at least a few of these songs were played at Punk Illegal in the summer and I thought they were possibly better than the LP songs live! Is this all because of the mixing? Or because of ree cording in a new different studio? I really have no idea of how music is created or the differ ences in methods so I am just guessing wildly here. But to be sure: Heratys is one of my top 5 favourite bands in the world today (that is to say, Chaos Channel, Heratys, Firmeza-10, the Wankys and Isterismo—yes, in that order!). Sadly, therefore, this 7" felt a bit like those couple of late-period pedestrian Totalitar ree cords that seemed to be knocked out one after the other without much inspiration. I mean, stylistically this 7" is like the LP, and it has all the elements that made the LP a classic (yes all ready!) but the result is nowhere near the same impact. But, make no doubts about it, this band fucking rules and this 7" is amazing, just a little bit less of a perfect statement like the LP was. Now I am going to play it ten thousand more times and hopefully I will realise that all negative things above hear that all of the above is absolute bullshit....I'll probably just review this again next time and tell you it's the best fucking record outta Sweden since Shit Lickers EP hahaha...

Sudor - Ciudad Imperial EP (Spain, 2009/2010)

Inept, amateurish, passionate, raw Spanish D-beat is the shit. Bands that play because they want to, regardless if they can do it well. It's a ridiculously easy concept -punk meant this

once remember— but at a time when some of the more popular bands are all well-played musicians that know how to make chord progression, how to play solos, how to record in studios and probably how to suck cock without spilling sperm on the jeans, well the Spanish way is much more exciting. The first two songs are Discharge / Shit Lickers rip-offs but with whole worlds of hardcore in them. The first is strucc tured a la Sprackta Snutskallar by guitar. The second is Fight Back by guitar. The third is not so much Dis charge but Swedish circa 1982 (I have a particularly song in my mind but can't remember). The last one is a however more of a Finnish number, early Terveet Kadet to be precise, making me what to shout 'Mull on liian lyhyt sänky!' or 'Mä haluan paljon'!!!

War Thrash / What Shame? Split-7"

Andrew Underwood who plays in the SF hardcore thrash band WAR THRASH sent me this... To my ears WT sound a bit like Hiatus and Doom (when crust was good and meant dirty raw hardcore crust, not kids in 10,000 band logo patches etc) but with guitars that have a bit more in common with early Sacril lege and some sort of mid-1980s hard core thrash metal crossover band that I would not be able to name because I don't listen to that shit. WAR THRASH likes Anti-Cimex and make theirs sound like how it should. What Shame? is from LA and is prodigious in their use of the anti-music symbol. They sound like Assuck. Like gore, violence, scream, power, death, black, porno, maudlin, power and ridiculous metal, grind is a subgenre or crossover novelty invention that for some reasons have gained a lot of currency within the othr erwise proud DIY hardcore punk world. Personally, I have not much confidence in the word "grind", whenever I hear it I reach for a Swedish punk record and a beer. G-Anx i all deras ara, but that's as far as I go. But I thought What Shame? were pretty good to be honest. All these hang-ups of mine are way too outdated. I need to get a life, so kill me.

Crimen De Estado 7" (Spain, 2009?)

I got this after the split-LP. I was talking about it with Teodoro at Glam and he said he'd try to get me a copy from Spain, 10 minutes later he found it in the distro that toured with Glam. Holy shit, while the mentioned split-LP is great, C.D.E. are even better on this 7"!!!!!! Different better. I think the sound is different, like the split-LP is very lo-fi but this is too, but the sound is warm? Fucking great! Buy it! Buy it! Buy it! Buy it!

Negative Approach - 7" (2010)

Like DisoRder, I am a fan of NA. The band recorded a bunch of stuff that never got released as the band broke up in the 1980s. This is the first release of unreleased stuff like that, to be foll owed by a box-set with the other 90 odd unreleased songs. Based on this 7" I will definitely check out the box-set. Never mind retrospective nostalgia old bands reunions blah blah blah - This shit is simply amazing! Having played the Crazy Spirit demo daily since the last issue my reaction to playing this 7" was 'fuuuuckkkkk! Crazy Spirit's sound like unreleased Negative Approach songs!!!! In that sense, these unre

these unreleased songs for sure don't sound like something recorded in 1984!!!! Clipped sound with a clear mix, punky bass lines, raw distortion guitars and mongoloid vocals! But the artwork is fucking incredibly gross and will no doubt put off 99% of NA fans.

Urban Blight - Total War 7" (2010)

I have no idea what I expected, but it is clear to me that I am now that old that I imagine I know how bands sound before I have even played their records or seen them live. And I am usually wrong! Urban Blight for example, obviously I was sure this was some sort of modern US HC band, but then some retard reviewer had compared the band to Discharge and that totally threw me. From first note of this 7" I was listening with all three eyes wide open. That the sound was clipped and blown was the first shocker. Think a recording of Negative Approach playing next door played on a broken tape player out of smashed speakers. Insane shit. My favourite was Social Order which sounded like a cover. The title song is presumable what people thought sounded like Discharge, what shit! Don't sound like Discharge one bit. That's not to say I don't like Urban Blight. Shame I missed them when they came through London (wait until you are over 30, have a family to support, when that sofa, that bottle of beer and that TV will look increasingly attractive as a substitute for hardcore dancing at the end of your hardworking week down the construction site, trust me).

KASSETTE TAPES

Crazy Spirit - Demo 2009

All elderly punk rock opinion makers have hyped this to death, and rightly so. Crazy tribalist artwork and a crazy name! This is crazy weird hardcore punk that somehow brings to mind the band the Mad (I) via some forgotten USHC band from 1980s. Vocal is pretty damn amazing, like a snotty dead teenager turned into a zombie in some 1980s b-movie. In fact it's totally like taken from the soundtrack of Return of the Living Dead or something. Crazy Spirits have Eugene from Perdition & Dirge Zine on guitar. This demo has just been released on vinyl. More vinyl is coming soon. I am interviewing these fucking cunts for MRR but after eight months of delay they managed to lose the recording of interview and will now have to do it again. HA HA HA HA. Update: MRR radio show had a new song of the new vinyl that just came out, needless to say it sounded fucking great. Someone get me a copy or three.

Bog People - Demo (2009)

As I said, I am now more of a fan of Lunatic Fringe than I ever was and am looking forward to those old ex-junkies in Bristol releasing the discography LP as soon as they can manage to get the Disorder demos LP out that was expected five years ago. Bog People is definitely inspired by all those bands, like you and me too. I think they are like an American counterpart to Canada's Germ Attak. Bog People is to Lunatic Fringe what Vivid Sekt is to Zounds, or what Nerveskade is to Disorder. Actually, all three PDX bands share members. Drummer in Nerveskade plays in Bog People whose guitarist play in Vivid Sekt. Isn't this enough to make your head spin? Wait until you hear the music, it's fucking great! If you can ignore the faux-English accent which is funny for sure but kind of stupid at the same time. But regardless, these kids are enthusiastic and full of energy and it is infectious. Never mind all old cunts, the Curse of the Bog People is a no-brainer. Now lets piss on the cops. Oh and I think vinyl something is out now or soon.

Bog people / Vivid Sekt - 4-Track Split Cassette
Two songs by each band. Bog people's two songs are a bit more rough sounding than on the demo which suits them pretty well. I think they should work on getting a nasty sounding guitar sound but retain the clear production like on the demo, that will probably make them really good. Vivid Sekt are in full faux-English accent mode and it all sound like early Killing Joke and Zounds and CRASS and Hackney squats, in short Cider and Glue sails past like it should. I think the bands are supposed to share a seven-inch later this year. Update: It's out now.

Electric Funeral - D-Beat Noise Attach Tape (Demo 1, Sweden, 2010)

Eight-track demo cassette with a very heavy Crust War styled layout and a title that gives it all away. Overall it's pretty standard d-beat but with a little bit distortion on guitars, songs start

with some feedback and then burli into standard d-beat songs structures, typically two lines of 'war and victims' ('wink wink'), and choruses such as 'misery' - repeated twice. You know exactly what I am talking about. On the plus side vocalist does sound vaguely like Tomas Jonsson, other times like singer of Warcollapse. This is not quite Disclose, nor is it Giftgasattak, but Electric Funeral is more towards the standard school of Swedish d-beat without any particular "Japanese" over-the-top feel to it. There is something charmingly amateurish about it though and that's what I like about this demo. The format - a demo tape - is indeed perfect for what it is. If "they" go on to play "they" could turn out pretty good, "they" will have to work a bit on the songs - and why not sing in Swedish? If "they" did, "they" would be 10,000 times more memorable - as is, there's 100,000 bands like this already and the only thing that sticks in my mind is that here's a d-beat band named after a Black Sabbath song. (distorttheworldrec@gmail.com)

Electric Funeral - Make a change (Demo 2, Swe, 2010)

More of the same but slightly better sound and rawer guitar sound. I think this still sounds fairly typical of Western d-beat bands, but with some distortion on top. I like Nightmares, at least first 30 seconds. Consuming Shit is not really a Framtind cover I guess, more of a Kawakimi re-ordering of song titles in some sort of homage. Raped Ass is neither a Anti-Cimex cover. I like the drums in Wake Up React. Warfare is perhaps the hit song on this demo. Overall, I am still not convinced but on the other hand as a demo this is by far better than most crap out there. File next to Besthoven and other one-man-army d-beat machines. Oddly, it appears Shogun Records (who released Apparatus LP) has just released this and the first demo as a LP, which in my opinion is bit excessive. "Too much is shit".

Electric Funeral - Grondalen (Demo 3, Swe, 2010)

Holy shit. Now we're talking! Noise finally approach that of Giftgasattak! Holy shit. From outset you're met with 10,000 layers of raw distorted noise and sonical Confuse progressive solos (nowhere Confuse sounding overall mind you). The vocals is kicked back from front of sound picture which is a good thing, drums are more scattering cracks in the sound instead of the overstated d-beat of previous demos. Fuck this is actually very good. Ok, to be fair, it's still a far cry on bands like Ferocious X or Gloom, but for a demo and coming from a Swedish band I have to admit that this is pretty good. The song Crash The Pose is a bit of a give-away here though, why steal a Gauze song title but make it sound like Giftgasattak? The same can be said about the song called 'No Masters No Gods'. It's kind of like, first we make fantastic songs then we spoil them by using generic cliché lyrics. Which is where I think Warvictims failed (in addition to releasing way too many records). On the other hand it does get a bit much. For example, the first song - Winter In The North - hit me in the head with a powerful noise crusher wave of brutality but by song # 5 I have already switched off. There no less than 8 songs on here. No, I think that Electric Funeral should stick to quality not quantity. And definitely try to avoid the Unholy Grave type release slate which only serve to make the music generic and boring. Less is more. However, apart from the above mentioned demos LP, Lasse Detonate just released a Electric Funeral 7" EP called 'Make Noise, Not War' which should be out right about now (new studio material), and a label called Crucificados is also releasing a Electric Funeral 7" EP, entitled 'Harvester of Death'. Sigh. Quality control, not war!!!!

Intruders - A Man on The Street (Tape)

Ok this is a bit old now, but hey I only just got hold of it now. Intruders sound like they're from 1981. Imagine a band on a KBD compilation sounding a little like BLITZ but informed by Japanese hardcore 2010. When I am drunk I say that Intruders are Blitz meets Isterismo but I when I am sober I am not sure if that is precisely accurate. Either way this band is heading towards a great, great radiant future. This tape has 4-songs.



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feel like some of the songs, also the occasional melodic 3-chord KBD guitars. But rightly or wrongly it makes me think of all the thousands of ridiculous Swedish young people I see down Bricklane and Shoreditch with their skinny jeans, Raybans, stripy shirts and ironic leather shoes. It makes me feel sick. Give me studs, glue, smashed bottles and fucking stale cider every day, or else sexually abuse me long enough to forget about all the problems of this world.

Complications LP

I heard about this band and that they were likened to early Killing Joke and I thought "oh no not another stupid retro punk band". Actually yes, while riffs and parts of songs are totally ripped off from Killing Joke, the sound is not at all Killing Joke. It is much less heavy, almost lo-fi or KBD. Singer meanwhile sounds like a mix between a KBD Ac/Dc and lo-fi Amebix, and at times it sounds like a non-hysterical version of that famous skinhead singer who had all those dubious ideas (you know who I am talking about). The effect is awesome. Not exactly noise but who gives a fuck. I bet you'll love this, if not your boyfriend will probably take it off your hands so you can't go wrong.

Kriegshög - S/t LP (LVEUM/HG Fact, 2010)

I never understood what people meant with "Kriegshög is the best band in universe". Personally I thought Deathtribe was far more original... HOWEVER THAT WAS UNTIL THIS FUCKING NOISE BOMB FELL ON UNSUSPECTED MEN, WOMEN AND CHILDREN. EYES SHATTERED, ALL REMAINING HOPE FOR WAR IN OUR TIME ANNIHILATED! THERE IS A GIANT DOOR SLAMING IN THE DEPTHS OF HELLI Fucking great record this is. Thirteen Japanese forward-looking hardcore punk songs that sound FEEL like classics from the first time you put the needle in your vein. Kriegshög have managed to focus their over-the-top obsession of anarcho-hardcore peace punk (Anti Sect) and hereto posturing into something previously unheard. I mean, this band has got vision (or lack of vision, depending on your point of view). This is quite simply a monumental hardcore punk album. It's also very consistent with most songs being equally great, I can't say there's a song that I don't like or that feels like a filler or even a song that I particularly like more than the others. At a stretch the last song is the most memorable song on the album, as it's got more of a variable feel to it, but this record is supposed to be played as a whole. Like any Anti Sect record. Here's a formula I thought of: Destruktors from Finland meets Bastard from Japan meets Anti Sect from England. The covers and packaging is luxurious in the best way of DIY HC in 2010, it's gatefold of course, with printed stickered covers and insides (!), seriously luxury job this. Imagery is -as to be expected- all black-and-white but with hilarious "tough" slogans that make this just such a fucking joy to own.

Sexdrome - Grown Younger LP (2010)

I don't actually own this record, but I heard it played once so I figured I'd make a note about it. As I recall this band sounded like a mix of Brainbombs, No Trend, Flipper, Cannibal Corpse, Infest and some sort of black metal band (Bone Awl?). In a way I can't believe they're from Denmark. I admit, Sexdrome is not too bad, in places, but I can't be arsed to get into them...

Double Negative - Daydreamation LP (USA, 2010)

This fucking LP is the shit. Sufficient to say the speed and the rapid three chord hardcore punk riffage and the sound that goes "lets smoke cigarettes and drink beer maaan" is all in here. The song 'Super Recourse' made me think 'Pick Your King'. That's of course intentional. The bass sound and punk drum beat in 'Voice Recognition' made me feel all warm again. 'Hospitality' is such a cool and unexpected Poison Idea ripoff too! I mean, feel the goddamn darkness motherfucker. I get that everyone covered 'Just to Get Away', but to steal that bass line in the worst song off the album is hilarious and genius. It's a bit like basing a song on a riff stolen from Terveet Kadet's Metal Massacre or Siege's Grim Reaper. Brilliant. But mostly this is just a great great US HC record of 2010. Fucking great. Buy this.

Chaos Destroy - Collection Not Collection LP

"File under noise". The noise and instruments sound so awesome on vinyl with this pop production. The distortion is like from a log cutting machine. This LP contains re-recorded versions of all known and unknown Chaos Destroy songs. There are stand-out songs, there are effects and tricks in songs and you probably could write a Ph D thesis deconstructing this record and all that it means, symbolises, what it tells us about ourselves and the times we live in. Instead let me throw you some: Indignant Disorder was a fun song. There are definite Lotus Fucker-isms in some songs. I mean, this LP must sit next to the Lotus Fucker LP in your collection (and I am sure that's how the hardcore kids of 20 years hence will think of the records). They're companion albums! For those that like noise this is the best thing ever. For those that don't have tinnitus already, this will just be a confusing mess of noise that at 30+ songs just goes on forever. Perhaps how people first responded to Mob 47? This is however, undisputedly, arguably, possibly, probably, perhaps, a monumental historic album release of enormous/miniscule proportions. I found this LP absolutely amazing. Buy, steal and rape this.

Disclose "The nightmare continues" LP (2010 Liberation Rec)

Bootleg from Poland including Kochi-City live from 4/11 98, Total Dis-Lickers demo from '98 and another live from December 1992. For completists only.

Ydinaseetion Pohjola LP

Ok so this is a one-sided LP, which is a bit of odd use of the format but I am sure it serves some sort of purpose. As mentioned in interview, the guitar is a lot more noisy this time around, not quite the distortion of fellow Finns Kylma Sota but in that general direction and in my opinion it makes YP sound even better. Frustration, cold weather, littleness of being alive, largeness of dreams, it's all in here. Great stuff and easily on my top 5 list of European releases this year.

Crimen De Estado/Sudor - Split LP (2010)

After a demo (and a 7") Sudor smashes the state with their lo-fi Spanish inept radical hardcore rap punk. I can't get enough of it. CDE are more of the same but arguably the one that's marginally better here, reminding of old bands like Attak on the V/a Nacido Para Estorbar and newer bands like OTAN and Firmeza-10. Brilliantly this is a 45 rpm record, more records like this please. Another proof that Barcelona hardcore es non hype de la media!

DIGITAL SHIT IS ALSO DIY

Zombie SS - Dis noize kills fascist (download, Sweden, 2010)

This is Nils from Dispose's sonic noise feedback d-beat shit. Vocally it's a bit towards a Zouo / G.I.S.M I thought. Nils told me he was going for "Sakevi with a brain damage, or perhaps something like a zombie, or like a mongoloid. With distortion to hell guitars with feedback and static noise that at times is painful to listen to. Schizophrenia feels a very appropriate comparison and I am sure that is what is aimed at here. This is more an improvisation rehearsal than a demo, which makes it almost performance art, I hope some great songs come from this side project. Great shit!

Kawakami Nightmare - 2010 - 3 Track Demo (Download, Russia, 2010)

Here's the no. 1 novelty item of this issue. A Russian Kawakami tribute band. And why not? Dispose-Nils is holding the fort up there in Lapland, Fofoa is doing the same in Brazil, there's a bunch of them in Malaysia and Indonesia, there's Kylema Sota on Finland with their nasty guitar sound and there is Giftgasattack in Göteborg and Sylens Electric Funeral and in all fairness probably 10,000 others. This however starts with an over long intro consisting of sounds from war movies (that seem like from a video game). During the 5 minute intro I read the lyrics. Pretty much what you would imagine so won't go into it. Ah, here's the first song -holy crap! It's not what you would expect at all. Instead of raw d-beat, this is some nasty noise core more akin to a live recording of Chaos Destroy, only worse. It starts with a Sex Pistols riff then goes worse from there. What was that noisecore band again, Stench of Corpse? Or something? Well it reminds of that. Complete with clipped sound. Second song at least starts with a d-beat and then is very messy. Like a very messy rehearsal. I think there's two vocals. The final "song" seems to be mid-tempo and like the previous two nightmares it sounds extremely amateurish, recorded in a barn or a factory or a squat and overall crap. That is, had this been recorded in Hackney around 1983 and bearing the name Eat Shit then I am sure this would be the talk of the town. As it is, no one will notice except for the few braindead Disclose fans who will seek this out because of the band name. But who knows? Perhaps they'll grow and make some songs one day? UPDATE: There is now a video on YouTube of Kawakami Nightmare playing live in Zhytomir. Note the awesome table-cloth band banner on the wall behind the drummer.

Heavy Nukes - Myspace songs + Mp3s claimed to be an EP (a lie)

This is a Skitslickers rip-off band like No Fucker and 100,000 others. I guess Heavy Nukes is a play band of people from otherwise popular hardcore bands in Sweden. I think I can smell a trail leading to Stockholm. But I have no idea. I hear the Germans want to release it. That would be a great idea because this is pretty amusing noisy hardcore shit. Pretty much over-the-top shit too. Amazing sound, amazing style, amazing everything except the seriously lame name. And on that note: please people, I know you all love Confuse, and I do too, as you know very fucking well, but why do you have to go on about nukes, nuclear this, nukes that, atomic guitars here, nuclear beer there??? Cut it out why don't you. It's ridiculous! Not to mention fucking pathetic.

Hondartzako Hondakinak - Bigarren Entsegua (Basque, 2010)

Mystery new Basque hardcore band's second recording on a boom-box and it's good. Songs are all in basque language and musically inspired by mixture of 1980s hardcore. I could say more but I have sworn to silence.

Nuculer War - Rehearsal

During July Tony in the US got in contact with me to discuss what I wrote about hardcore and radicalism in More Noise 4, resulting in

a very lengthy and interesting discussion. Like me, Tony is keen for hardcore to respond to the world around us and to be innovative, forward looking and acutely modern. Tony makes hardcore music does not have a vocalist for his noise/punk project Nuculer War (although last I hear he had found one). I think the songs he sent me (about 16 of them) are fucking amazing! I am not sure I'd call it "noise punk", more like something vaguely akin to Schizophrenia. There is a definite industrial meets noisecore meets crust meets possibly something black metal in these songs. Think Hackney anarcho-punk bands but not lo-fi, think Killing Joke but much more underground and cave-dwelling yet modern, definitely think Amebix as well as Zygote but nothing like those bands (and probably very few dreadlocks and crust vests and crust dogs), I guess definitely think Neurosis meets Sonic Youth etc. Tony definitely needs to get a vocalist to write some clever lyrics and then lay vocal tracks (I guess he found him/her now), and with appropriate artwork this could possibly be a genre-making radical DIY neo-hardcore for the year 2010 that both musically and lyrically breaks the curse of the retro on hardcore punk. In short, this could be the band we all been waiting for. Tony said that Nuculer War and Schizophrenia may release some sort of split project, a grouping I think is entirely appropriate.

Nuclear Poison - First bunch of Rehearsal recordings
CON-FUZZ!! Noisecat meets GiSM and Zouo vocals with Wankys style wall of distortion and toy instrument drums a la vaguely Confuse. Inspired by Formby Channel. I wanna release this band! Nuclear Poison is a duo, a bit like the WHAM of noise core. Whirlwind mosquito, vacuum cleaner, broken radio distortion with what sounds like a cheap electric toy instrument handling "drum beats". "Vocal" is reminiscent of the style of G.i.S.M. and Zouo. They even have acid house songs!!! Like their heroes Exit Hippies and Extinkos (they even cover Anarcho Punx).

Amebix - Redux (Spotify)
 No way I was going to buy this, released by Propane Existentialists on vinyl and CD, as I have the 3 tracks already on the ltd ed DVD-R I purchased last year. Also I don't like the modern sound to the rerecorded old songs. But you get an extra song if you buy this through iTunes or play for free on Spotify. So I thought I'd play it and listen to all four songs and see if I should be ashamed for missing them when they played in London. To be honest, I turned it off halfway into Arise, the first song, because it sounded too pure and clear to me. Instead I put on the great No Sanctuary: The Spiderleg Years reissue CD and played my favourite Amebix song - Carnage. How fucking great is that song!! Lo-fi sound picture with background sound that creates a whole alternative universe! That song sounds extremely rooted in DIY punk but at the same time reaching towards doors that other hippies like Hawkwind jumped through and... My personal experience of listening to Amebix is not about crust lifestyles or reunions or Spotify, but walking across London to a shit job because I could not afford to pay the bus fare, only to walk home in the evening starving and half-dead because I could not afford to buy any food during the day, with only a pack of noodles for 25 p waiting for me at home, digging for abandoned cigarette butts on the pavement on the way after supper. The possibility of life's destruction. Whatever.

Contort - Demo (Ireland, 2010)
 Ireland's first noise/punk band! Three songs previewed: Stomach of shit is a Disorder type of noise punk song with raw white harsh noise guitar sound. Idiot is a slow tempo long (3.35) noisy song with vintage Disorder vocals that starts with a beat that could be on the GAI flexi, and Plague of rats which also sounds like vintage Disorder on the vocals, this one is a fast one with some d-beats and some hardcore breaks and shit. Fuck yeah! They're touring UK with the Frenchies this November...

Underachiver - Demo CD-R / Download (Sweden, 2010)
 Read somewhere about this new Swedish band with ex-At the Gates, No Security, Meanwhile members. It said that they play some sort of "noise-rock" but without the usual hipster pretention. I was curious so I checked it out. Sounds a bit like Leatherface but goth, like Brainbombs but without the guts, like Division of Laura Lee if they were 15 years older and uglier, like Wipers but in black and white. In a nutshell, depressive but not whiney, you know the type that should be selling millions of records instead of the crap that teenagers listen to think they're special, but tis is of course for middle aged family men. So obviously I like it.

Dispose (Sweden, 2010) [Songs to be released on split-CD with Skitsöfrenia from Malaysia]
 This band only gets better and better. Raw d-beat a la Disclose. Dispose should be up there with the more known bands playing this genre but they're not and I guess that's their charm.

Sista Krigert 7"
 Ok, obviously this Aussie Pisschrist offspring is yet another band that along with Krossa from Japan and others are currently fighting to recreate the sound or the feel of classic Swedish hardcore band Disarm. This is not out yet but from the one song that you can preview on the internet I can say the following: The song '80-tal' (i.e. 'The Eighties') starts out with GBG 82 style drums, move towards some sort of "Scandinavian hardcore" that English bands were doing in the 1990s, vocalist sounds a bit too gruff to pass as Swedish old school but needless to say I like it!



Lotus Fucker / Penis Geyser split 7" (USA, 2010)

This is not out yet and besides I have only heard the Lotus Fucker side. So on that note, here's just an advance warning: This is a tour EP and if you're outside of the US you should be on the lookout for a chance to buy it because as always Lotus Fucker kills it. Lotus Fucker makes hardcore future!!!

Schizophrenia - 7inch lathe cut flexi (Due winter 2010)
 Awesome new songs from old More Noise friends Schizophrenia in Canada. The two previous 7"EPs (On SMRT and Damaging Noise Rec) were very harsh noisy affairs but here Schizophrenia is back on a more lo-fi punk sound, making me think of Flux of Pink Indians and perhaps CRASS. Guitar noise is more of a static hum than violent mosquito and the beat is more mid-tempo than breakneck. Also the raw noise sound of the vinyls are now largely missing and the overall feel is indeed more punk than thematic sound-effects. Fucking great!

Schizophrenia - LP (Damaging Noise Records, due winter 2010)
 On this LP, Schizophrenia comes across more Bristolian and more punk, but of course there's plenty of noise as well. It is fucking great. Look forward to this! As you'll notice from the SRMT advert in here somewhere a second LP is already planned! But for now this LP is probably the best Schizophrenia material so far!!!

Schizophrenia/MPW - split 7inch lathe cut flexi (due winter 2010)
 I haven't heard the MPW stuff yet but the Canadian freaks here give a 5 minute live instrumental ambient thematic sound like on the previous instrumental demos. Cool stuff to play when you're high, I guess, or else suitable for a post-apocalyptic nuclear disaster survival film... ultimately I like their punk shit the best.

Schizophrenia/Self Surgery - Split Tape (Bruised Tongue Records, due Winter 2010)
 See above Schizophrenia reviews. Have not heard Self-Surgery.

Giftasattack - Noise Hero LP
 This is not out yet, but I have heard three preview sample songs: The Last War is slightly more metal d-beat to begin with but soon enough turns into a Discharge meets Disclose affair, reverb vocals and a solo that can only be compared to Bones Discharge and the usual great payoff between bass and drums that makes me really like this band so much; State Butchery a short but fast and upbeat raw d-beat song that gets better halfway with Per's feedback distorted guitar and solos that perfectly captures what I demand of bands playing this style of hardcore; and finally Kept in Control, the best song out of the three which is a very great noisy raw d-beat song a la Discharge (Hear Nothing era), comparable with what you can expect from the 7" EP and the

State Poison LP

Since the amazing 7"last year State Poison has lost guitarist Alex Ratcharge who's in exile down-under. People who have seen State Poison as a three-piece say that the loss of Alex is not at all apparent in the sound of State Poison. This LP is amazing. My favourite song is for sure the one with the whistling, which Befa told me was partly influenced by a song by Acid (Japan). This is definitely one of the high-lights of this year for me. I still have not got a copy so I am putting this in digital section for now, full review next issue....

MISCELLANEOUS SHIT

Beyond Punk Exhibition, Signal Gallery, London, August

Had a day off from work and on way to the playground with my daughter I had a look at an exhibition called Beyond Punk at the Signal Gallery in Hoxton (London). Actually I had already seen the flyer for this on the CRASS Facebook (yeh, Crass is on Facebook, and yes I am on Facebook, which is worse? Hahahahaha), and kind of figured it'd be at least some sort of incentive for me to go to the playground, hahaha. What with the remastered Crass record (see reviews) I was already in a Crass mode already. Anyway, so the exhibition had a piece by Steve Ignorant (a dolls house) and a lithograph by Gee (the one with statue of liberty) as well as stuff by Jamie Reid (the guy famous for iconic Sex Pistols work, but I, thought most noticeable about his work at the exhib was the prices: £15,000 exc VAT - Gee's was only £40 by the way), the singer from X Ray Spex exhibits some sort of Gilbert & George affair collage, but with bad pixels and London skyscrapers, and there were some various other small items from some other (unknown) old 77 punk people. Ooh and that retard Obey dude Corey Webster whatever had some shit too (why?). The exhib is over already so who cares? I think someone from the Adverts curated this? The narrative of exhib was idea that punk is a state of mind and while punk is no longer something active in life for these punks, oh well, here's some art by people that have a broadly been within punk once. Kind of poor I thought. Actually, I walked out thinking --I could do better (not art, but curating something like this)-- which is by the way a sort of DIY reaction! My daughter slept throughout the whole time, for what it is worth the new generation was not much more interested than me. Hohoho.

Loud Flash: British Punk on Paper at Haunch of Venison - Mayfair to Sloane Square

£20 they wanted for the damn exhibition book. For the first time since I was 16 I genuinely thought about shop lifting. But you know what, I don't need a fucking retarded book about punk. Screw you. On the one wall as you came in there was a lot of Britain flags. In front of it there was a glassed table with a bunch of Sniffin Glue fanzines. On the other side there was a lot of NF and RAR posters. In front of that wall there was a glass table with some other punk publications (Sounds & NME basically). In the main space, on three sides were early London punk and new wave posters. Sex Pistols, the Clash and others. No Discharge, no Lama live at 100 club in 1981. No Wretched live posters either. Not a word about Anti-Cimex. Nor Confuse. Nor Vorkriegsphase. Who did they think they were fooling? Not me. Not me. But there was a handful of cool CRASS handouts and poster --which looked nothing special, in fact it looked just like the type of flyers, zines and posters we all use in 2010's DIY HC. And there you have it! It was silly to see a punk flyer in a museum. Punk is not dead motherfucker. But soon you will be you old cunt. When we take over we will say that all everything you said was lies. So fuck art. From the window where I am sitting writing this I can see the Camden house where Rimbaud and Verlaine travelled to hell, now that was art. Merdel! Pah!

ZineView: A Pop Up Reading Room / Fanzines book launch

A few months ago I got an email from a professor asking if she could use a screen-grab of Punks Is Hippies website for her new book on fanzines. I said yes, provided I got a copy of the book once it is out. Ha ha ha. Yeah right. Well, I got an invite to go to the book launch so I went down. It was shit. Full of students (ARE STUDENTS SAFE!!!!??). They all seemed modelled on Vice magazine look, mustachios and plastic-framed glasses, ugh. Worse, fanzines were on show as novelty objects / fetish objects, and to be honest from what I saw only a few titles looked like fanzines any way. There was a few Sniffin Glue and Search & Destroy zines. And shockingly a copy of AGITATE #10 folded open showing a spread with a GIFTGASATTACK collage. Fuck yeah! I flicked through the launch book as well, it's a large format coffee table book, with mostly photos of stupid personal-zines, photo-zines and shitty graphic-design-zines. Knowing about such "zines" is enough for you to aspire to suicide, but luckily the fucking book cost £20 so there's no chance in hell I am bring that home with me. In short, it's shit on paper not worth wiping your arse with. Arrghh! The section on e-zines and zine blogs (where both Punks Is Hippies as well as Sned's UK Zine Library appears) was equally lame. I skimmed

through the text and thought it was a load of bollocks! Free beer did not compensate much, but it will be fun to see if any of the hipsters will order the zine you're holding because I sneakily infiltrated the exhibition with More Noise #5 flyers... whatever. Kill all hipsters. Shit turns into fashion media everything sucks. Seriously FUCK RIGHT OFF fanzine fetishists.

Keep It Together! Cosmic Boogie with the Deviants and Pink Fairies by Rich Deakin (Book)

It seems there is an industry for books about counterculture. This is rather a book written by a fan for the fans. Instead of academic shit, this book is a much more straight-forward chronologic tale of two great London pioneering counterculture rock bands of the 1960s - the Deviants and then the Pink Fairies (the story about the two bands is treated as the story about one band). The Deviants had the awesome Mick Farren on vocals and played agit-pop, think early the Who but informed by the Marxist manifesto and the Surrealist Manifesto and LSD, perhaps something like Velvet Underground meets MC5 meets the Seeds, but with a singer that could not sing and who did a lot of drugs. Farren also wrote pro-DIY underground articles and campaign for anarchy. He was punk before punk. The Pink Fairies were the Deviants sans Farren and played more heavy psyche rock with a less folky style of rock'n'roll, rather more like Hawkwind, Pretty Things etc. The band included in a lot of drugs, played benefit shows for political issues of the day (including for the Angry Brigade) but ultimately failed to put on record their wild musical ambitions (actually that applies to the Deviants as well). That is, the albums that exist are cool and all, but nowhere as perfect statements as records by their US contemporaries at the time. In a way this book provides the prologue to England's Dreaming book, and a sort of domestic counter to Julian Copes book Japanese Prog Rock Sampler. Despite getting a bit annoyed by the voice of the narrator (so to speak) throughout the book, I would strongly recommend it to anyone interested in DIY, the underground, counterculture, rocknroll, punk, radicalism, London music history etc.

contacts

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Most labels and zines have websites and blogs. Most bands mentioned in this zine are to be found on Myspace (unfortunately) but I am not repeating URLs here because that would be fucking stupid. Find them are by punching band names into Google. You can do that yourself.

Bands

Ydinaseeton Pohjola (Finland) - ydinaseetonpohjola@hotmail.com
Schizophrenia (Canada) - theamebix@yahoo.com
See You In Hell (Czech Rep) - orba@seznam.cz
Slaktrens (Sweden) - rawbyrecords@gmail.com
Electric Funeral (Sweden) - dbeatrawpunk@gmail.com
Dispose & Zombie SS (Sweden) - inaktuelt@hotmail.com
Todeskrieg (USA) - noizepug73@aol.com
Raw'Arse (Sweden/UK) - vomitthepus@gmail.com
Nuculer War (USA) - marshottentot@hotmail.com
Nuclear Poison (Planet Jupiter) - beerandpogo@hotmail.co.uk
Sub Alert (Sweden) - masken@subalert.net
Contort (Ireland) - damo@riseup.net
The Crow (Australia) - livefastdiedrunk@yahoo.com.au

Labels

SMRT (Sweden) - smrtrecords@gmail.com
Mal Sonido (Spain/UK) - bastardosucio@hotmail.com
Rawby (Sweden) - rawbyrecords@gmail.com
D-Beat & Raw Punk (Sweden) - dbeatrawpunk@gmail.com
Reset Not Equal Zero (Japan) - jaggedvisionszine@gmail.com
Pogo Punk Rec (UK) - beerandpogo@hotmail.co.uk
Social Napalm (USA) - ewrecknap@hotmail.com
Lengua Armada (USA) - martincrudd@yahoo.com
Bong Records (Netherlands) - maakun@riseup.net
La Vida Es Un Mus (UK) - paco@lavidaesunmus.com
Nightstick Justice Records (Finland) - info@nightstickjustice.com
Live Fast Die Drunk Records (Australia) - livefastdiedrunk@yahoo.com.au

Fanzines

Not Very Nice (USA) - chaosnonmusica@gmail.com
Evil Minded (USA) - vtomtomy@hotmail.com
Dirge (USA) - projectilepuke@yahoo.com
Jagged Visions (Netherlands) - jaggedvisionszine@gmail.com
Ont road (UK) - skalska@yahoo.com
Pogo & Laugh (UK) - beerandpogo@hotmail.co.uk
Stained Sheets (Australia) - stainedsheetsmagazine@gmail.com
Poppy Pants (Scotland) - dirty little_punk@hotmail.com
Ratcharge (France/Australia) - xxgluestickxxbrigadexx@yahoo.fr
Accept The Darkness (USA) - eggmangel@gmail.com
Schizo Fanzine (Sweden) - schizodistro@gmail.com
Punk/Ping/Ponk (Malaysia) - punkpingponk@gmail.com
Umea Punk City (Sweden) - umeapunkcity@gmail.com
Limited Readership (UK) - limitedreadership@hotmail.co.uk
Cow Magazine (Sweden) - cowmag@gmail.com
Dirty Alleys Dirty Minds (Australia) - dirtyalley@msn.com
Distort (Australia) - distorttheworld@gmail.com
Maximumrocknroll (USA) - mrr@maximumrocknroll.com

Reset Not Equal Zero is a very small Japanese DIY record label, set up in 2002 to release own bands and Finnish bands. So far there has been 48 different releases. Most of the releases are Japanese reissues of obscure Finnish and Swedish DIY hardcore punk bands. The label has released material on pretty much every format there is from cassette, vinyl, pro-CD to CD-R. But the label's most popular format is clearly CD-R, but before you European collector scum start dissing, pretty much every release on CD-R comes with pro-printed covers and while releases aim to collect recordings to date by some obscure Finnish band, typically the Reset Not Equal Zero release will in addition have material not released anywhere. In fact most of the catalogue contains demos, otherwise unreleased and live material of Finnish bands that most likely is not easy to find in Finland not to mention anywhere else. Below is a list of every Reset Not Equal Zero label release in reverse chronological order (latest first) and on the left is a few selected releases reviewed for your reading pleasure. RNEZ welcomes trades with punks from all over the world, if you are in a band or do a label or if you just want to buy the releases do contact the label immediately!



RESET NOT EQUAL ZERO D.I.Y. HARDCORE PUNK RECORD LABEL KANAGAWA JAPAN EST. 2002

Total Info:
ResetZero@hotmail.com.
<http://www3.to/ResetZero>
www.myspace.com/ResetZero

RESET NOT EQUAL ZERO RECORDS 001-045:

TUHKAS - MAAILMA PÄÄTTYY TUHKAN CD-R 045
DISPOSE - APOCALYPSE OF DARKNESS CD-R 044
CHAOTIC DISORDER - WHY ARE WE FIGHTING? CD-R 043
REPULSIV - S/T CD-R 042
KRÄHJY - PÄÄHAN, MAHAAN JA PUTKAHAN! CD-R 041
NÖDSLAKT - INGEN SA DU ÄR BRA MCD 040

DISPOSE - APOCALYPSE APPROACHES CD-R 039
DISSIPED - KIELLETYNÄ PAASEMASTA... CD-R 038
DISPOSE / CHAOTIC DISORDER - SPLIT CD-R 037
DISPOSE - RAWPUNK NOISE ASSAULT VOL.1 CD-R 036
CHAOTIC DISORDER - HARDCORE THRASH CD-R 035
DISPOSE - ASPECTS CD-R 034
POLTOITSEMURHA - 自己犠牲 CD-R 033
DISPOSE - NIGHTMARE ON EARTH CD-R 032
KRANIUM - ロウ バンカ アポカリプス CD-R 031
KRANIUM - SKITSAMHÄLLE ~日本限定盤~ 7"EP 030

BRUTOPIA / LÄHDÖN AIKA - SPLIT CD-R 029
FORCA MACABRA - VAMPIROS, FANTASMAS E... CD-R 028
V/A WHO'S GONNA SAVE THE WORLD:
RAJOITUS / ZUDAS KRUST / ABNORM CD-R 027
MOJAKKA - S/T CD-R 026
NOITUUS / EPÄTASAVALTA - SPLIT CD-R 025
TINNER - S/T CD-R 024
ABNORM - ENOUGH! CD-R 023
YDINASEETON POHJOLA - S/T CD-R 022
OMAIUSVAHINKO - S/T CD-R 021

KONKURSSI - PUTIN ÄPÄRÄ CD-R 020
KYLÄ SÖTA - S/T CD-R 019
ABNORM - S/T CD-R 018
NOITUUS - LUST OF CRUST CD-R 017
KIETLOLAKI - S/T CD-R 016
NÖDSLAKT - SWEDISH MOTHERFUCKERS CD-R 015
CONCLUDE - S/T CD-R 014
KALMA AHDISTUS - POSITIIVINEN NEGATIIVINEN CD-R 013
RISTISAATTO - NOIZY YEARS 02-06 CD-R
DEATH WITH A DAGGER / KYLMÄ SÖTA - SPLIT 7"EP

HÄVÄISTYS - SAAMME VAIN SEN MINKÄ ... CD 010
OLOTLA - 31 LAULUA MASENNUKSESTA JA... CD-R 009
NÖDSLAKT - EMERGENCY SLAUGHTER CD-R 008
DEATH WITH A DAGGER - S/T CD-R 007
BURN AGAIN - Excuses for Apologies CD 006
HÄVÄISTYS - DEMO & LIVE CD-R 005R
CONCLUDE - LIBERATE ANIMALS CD-R 004R
HÄVÄISTYS - YOKOHAMA MOSHOSHIN... TAPE 003C
HÄVÄISTYS - S/T TAPE 002C
PAX AMERICANA - ITSEPETOSTA CD-R 001R

SELECT RESET NOT EQUAL ZERO RELEASES

Ristisaatto - Noisy years 02-06: 73 tracks CDR (RNEZ - 012) Ristisaatto sound a lot like Napalm Death and associated UK HC / proto-grind / noise etc bands. Super-fast-grind-crust-crossover-thrash. At first I was like "Oh no..." but after a few songs I am starting to like the intensity of this. This has Demo 2006, EP 2005 + session tracks, Demo 2005 and from split-tape 2005. 73 songs, 4 are over a minute long. The earlier stuff sounds a bit closer to the type of blast beat noisecore of bands like Anal Cunt (or whatever). I dare you to sit through the 72 minutes required to get to track 73 - Peikkaa sota! (Total War!), a 4 second mid-tempo d-beat crust song that highlights the struggles we humans face and the frustration felt in the anti-war movement.

Kieltolaki CD-R (RNEZ - 016) You have already heard about the Kieltolaki LP by now (see review elsewhere in this issue); it's in my top 5 LPs of 2010 list. This CDR compiles Demo 2005, S/t 7", a song from a Finnish HC compilation 7" plus ten songs from live in Helsinki 2007. The demo is amazing! If this was their debut then I am very impressed. The S/t 7" has a slightly more calculated sound than the demo, which sounds stripped-bare by comparison. The live recording is of decent quality and sound, not the best, not the worst. Kieltolaki is Finnish hardcore that does not try to reinvent the genre, but which comes with a perfect clear modern sound. Not as wild as TK, not as chaotic as KAOOS, but Kieltolaki songs have the same type of finesse that I tend to think is the greatness about Rattus. Listen to the drums, the bass and guitar and how they interact in the songs! The one thing that you can take for certain is that Kieltolaki are fucking super-good!!!

Noituus - Lust of Crust CDR (RNEZ - 017) Three demos from 2007 and a live set from 2006 comprising 39 songs. First demo is a bit monotonous and gave me a headache. Think Hiatus (Belgium) playing half-rehearsed Kuolema covers. Second demo is noisecore. Nauseating noisy hardcore. 100% noisecore, no punk. The third demo ("Demo 6") is comparable with the stuff on the split-CDR with Epatasavalta, but with a bit worse sound. The live recording is pretty damn cool: Loose fast and raw. I like it!

Kylmä Söta - CD-R (RNEZ, 019) Here's a band I've read people like to the Wankys so you can imagine how excited I was to hear this. There's also been a lot of excitement about this band recently because Feral Ward released the LP in the US. But this CD-R compiles everything released prior to LP. Well fuck me, this band is so fucking good! I definitely get the Wankys comparison, but actually Disclose is a better comparison. In fact I'd say this is Disclose meets Rististetyt (etc). That is, the guitar sounds nasty and there's this pure white raw distortion fuzz set to a genre perfect d-beat hardcore punk. Vocals are fairly typical of (newer) Finnish hardcore. Or put it differently - this is Finland's Giftgasmachine. The band describes their "sound" as "concrete mixer meets washing machine". As you know already very well thank you, I am totally into this shit!!!! 17 songs including a 7 minute intro. Only available from Keke at RNEZ. (Note: This was written February 2010, over the summer I scored all the Kylmä Söta vinyls and interviewed the band for MRR. The LP is the best raw d-beat record since Disclose. Arguably one of the best hardcore punk records since Shit Lickers.)

Omaisusvahinko - S/t CD-R (RNEZ, 021) Whoa. I always wanted to get this because the cover looked like a Lama 7". Vocally it is sort of like Lama, but I am probably just thinking so because it's the Finnish language. This is fast breakbeat lo-fi Finncore. Sort of a Finnish Lärm. And that is not half bad if you know what I mean. 18 songs in 20 minutes, including songs from V/a Propaganda is Hippies compilation, songs from first 7" EP, 4 way split-LP as well as demos and other material. You know what I said in beginning about Lama, there is even a Lama cover as well as Cadgers cover on this disc. Fucking great! This is strongly recommended, but probably a bit old.

Ydinaseton Pohjola S/t CD-R (RNEZ, 022) This was my introduction to the band interviewed in this issue. Needless to say they made an impact on me. They're fucking great. This compiles everything they recorded before the new LP.

Noituus / Epatasavalta split-CDR (RNEZ - 025) Noituus starts this split with 8 songs of a dark lo-fi and distorted crusty noisecore that screams pain and produces headache-inducing messy chaos. Kuolema is a good comparison, although they're much better than Noituus, who sound like just a lot of rehearsal studio improvised chaotic noise (did I just describe Kuolema?). Sound is pretty poor which makes it sound a lot worse than what it is. But I am 150% approving of Noituus' crazy chaos-noise. This demo is from 2007 and released by RNEZ in 2008 (I guess) but it seems the band is going very strong still - and I'd love to hear something new soon! Next up is Epatasavalta, a grindcore band. I am not into grind at all. The best thing about grind is that the songs tend to be short (means the agony of having to listen to someone trying to sound like the possessed girl in the film The Exorcist is usually over relatively quickly). I don't have much to add, really, although I think that the later songs (from 2008) are better than the earlier ones (from 2007), with the exception of the penultimate song which ends on almost a sort of emo low-point. Ouch.

Tuhkaas - Maailma päättyy tuhkaa demo cd-r CDR (RNEZ - 045) This was recorded in Dec 2009 so this is arguably still "fresh". Cover's got a collage of a photo that looks like a US soldier with a flame-thrower in Vietnam which has been super-imposed on a photo of Finnish forests. This is hardcore thrash and I would have sworn the vocalist is Ville S from Ydinaseton Pohjola - but it's not: it's actually Veikki who sings in Noituus, with Timo from Brutopia & Epatasavalta - a two man band!!! But it's still difficult not to draw comparisons with Ydinaseton Pohjola. But the likeness is a good thing because Ydinaseton Pohjola fucking rules! The difference between Tuhkaas and Ydinaseton Pohjola is that while the latter is musically into all these cool Italian riffs and mood swings, the former is possibly a little bit more towards thrash with perhaps some very vague hints of cross-over. But that's rubbish for a song like 'Totaalista Sotaa' sounds totally like a Ydinaseton Pohjola song! I think you'll love this. 17 songs complete with in between song war-film samples.

more fanzines...

Limited Readership Fanzine #1

This is a new hardcore zine from Leeds, UK. Awesome! I love it already. As usual I have no idea who the US HC bands interviewed are but I read with interest. NASA Space Universe seemed cool because they take a lot of acid, something a lot of young bands seem into these days and I can just offer a wholehearted clap on the shoulder support. The description of Vee Dee as Wipers meets MC5 sold 'em to me (stoked!). I saw Mob Rules support The Wankys once and I read the interview in MRR. To be honest I am not that into them. I mean, all good for them, for sure, but the music failed to make me go "FUCKING HELLO!" The zine's got much more clever reviews than I will ever write... except when in a nod to 1990s zines each review ends with a "if this record was a film it would be..." gimmick, which is fun but kind of unnecessary as the reviews are, as I say, fucking clever already! The other stuff you'll have to find out about yourself. In short, this is a great zine and I hope he goes for double-digit issues before he quits. Everyone will probably say that this is a UK version of Distort Zine as the type of HC is covered, the writing is intelligent and considered and finally the layout does indeed bear the comparison. I wish that every fanzine that reaches me from now on will be at least half as "think-outside-the-box" that this zine does. We need it. New blood. New thinking. **HARDCORE MUST BE FORWARD LOOKING!**

Not Very Nice Vol. 6

In the last issue Zach had translated the Gai 'History of Tape' inner and in this issue he's translated a Japanese State Children magazine interview that can be seen on Shit-Fi. This is worthwhile the noise punk Pulitzer prize alone. There is also an interview with So who runs Japanese label Hardcore Survives and Khaotik Hero zine, which is very cool, with great questions by Zach about what drives So to do a DIY label and zine and the answers are nowhere typical Japanese short one-line answers so it's a great read. There's also a bunch of photo that Zach took of bands when he was in Japan.

Evil Minded #5

The world's finest DIY punk hardcore fanzine returns! The Sudor interview was my favourite part, but the Assassinator's interview was pretty good and interesting too. There is also a U.B.R. zine press-cutting feature, which is cool and why not? I see reviewers always having an issue with zines reprinting stuff off the internet or from old zines etc. But that's lazy reviewing methinks. The point is as long as it's done with a thought behind it, stealing old stuff work (I wish people would make use of the stuff that's on Punks!Shippies for exactly this purpose). But I guess I will get slaughtered for reprinting so much Wretched stuff in this issue ha ha ha. Lets get back to Tom. There're more reviews in this issue than the one before, I guess, which is cool because Tom's got a bullshit detector that makes for great no nonsense reviews. It also means, as usual, that getting this zine means you will acquire a list of additional stuff to check out. Buy this zine today.

Jagged Visions #2 (A4, 40 pages, Netherlands, 2010)

This Dutch zine, named after a song by Integrity, suitably includes an interview with the singer from Integrity. The issue is a 'vivid dreams' special and the Integrity interview is largely about dreams, mysticism (I guess) and other similar 'supernatural' experiences. Personally, I find everything about new-age such total banal shit, but Jagged Vision treats mysticism as something real and important so it's only half as annoying reading about the mumbo-jumbo as it otherwise would have been. Another US SxEx HC band that I never even knew of is also interviewed, Pulling Teeth. It also deals a little about dreams, which is cool because most zines are just too generic and as I say this is not! Some quirky novelty band called Adolf Butler is also interviewed which is fun reading. There is also an interview with a big Indonesian crossover band called Seringai, which is also great reading, very informative about stuff most of us will totally related to in our Western scenes, but projected onto a different area of the world few have any real clues about. Apart from the band interviews there's also a bunch of dream personal-zine type fragments, which reads like short stories. I wasn't that into them, but like there was plenty of reading in this zine for me. No reviews either, which works perfect in this zine which reads like a great holistic writeup about the author's music and other interests. Like a red line is running through every word from start to finish, and that is a great innovation in zine writing I think. Next issue should be out soon and I take it Willem spent two months or so in Japan getting deep into the hardcore scene there so I am sure it will be fabulous reading. I look forward to it -Willem's a good writer and, more importantly, he's idealistically passionate about hardcore.

On road #9 / Fuck off #1 split zine (UK, 2010)

I guess Luke's travel zine is fairly well-known here in the UK, no doubt due to his championing of zines and distro activity. Luke writes straight, even if you would have assumed this to be more of a dirty crusty traveller's tale we're treated to a trip to a dart championship in Belgium, tour trip with Sotalita, a review of Manic Street Preachers (Luke's favourite band) and some more. The closest it gets to Shit Lickers is in a solitary 2-line review of the Raw/Arse tape, which made me smile. You also get a free badge. It seems I have forgotten about the zine on the flip and I don't have it near me so can't check...

Stained Sheets #2 (Australia)

I am not sure why but somehow I am stuck with impression this is meant to be a like a scene fanzine a little like the MRR of OZ (image the name: MRROZ, that'd be so cool!!!). There're a few interviews that were amusing reads. Reviews too. OZ zines 1977 article and Tasmania first wave punk band obscurity. I would hate to write this off as Distort Zine just because DX is one of the three or four people responsible for the moist patches of sperm on these bed sheets; but to be fair this reads very much like a zine written by slightly older, slightly more serious owners of slightly more expensive record collections than your average scumbag blogger.

SSex #1 (Australia)

Spooky eyes. Mysterious guy hardcore zine from down under. Looks great and reads better than this zine. Australia's got the best zines. I only wish they were a little more into Confuse than Sex/Vid.

SSex #2 (Australia)

I hate it when the way too artificial English and American peoples get all upset about a cock here or a cock there -particularly if it's a continental European cock. I have read hundreds of reviews of Scandinavian movies, European skateboard videos, German romcoms, Polish literature etc and these Englisher and Amerikanischer so-called writers will always add the disclaimer after a glowing review "... but I wish I did not have to see so many penises!" Fuck yous. Show me more penises! Cocks are punk! Are you man enough to be a little into cocks? Well I am. To quote Raw/Arse: Gays are alright!! So this second issue's got an old naked dude showing his cock on the cover, but with a smile so slight, you know he's not taking himself too serious. I am sure that the same dirtbag English/American culture journalists would say something like this about the zine: "The editors of this zine is taking themselves too serious. The inside of the magazine is almost entirely filled up with cheap pretentious art photos and nasty cheap provocative imagery." Well fuck 'em!

El Zine 4 (Japan, 2010)

This is the first copy of ex-DOLL / post-DOLL magazine El Zine that I got my hands on, but I have read about the mag and what bands they covered to date. I was always a little bit intrigued that El Zine covers so many non crucial bands while there are so many great Japanese bands. On the other hand, it's super-cool for example that this issue's got stuff on Czech and Polish bands. Of course I can't read one bit of this, but that's cool.

Ratcharge # 21 / Dirty Alleys Dirty Minds #3 (Australia, 2010)

I love it that Alex occasionally makes English language issues now and then (and answering long in-depth questions about himself in MRR, and soon interviewed in Accept The Darkness zine outta NYC raw punk centre). The zine starts with a powerful intro explaining how he end up in Aussieland. There's a few interviews with bands I never heard of. The questions and answers don't really make it easy for me to understand how the bands sound like. They all mention certain words and codes that I also use, like hardcore, like punk, but something tells me these bands don't sound like the punk or hardcore bands I listen to. I am not a backer of superficial genres in hardcore (I am PRO-UNITY!), nor am I trying to establish a distinction between various sub-genres in hardcore punk, I am "just saying". I am sure that in 10 years time I will look back thinking that, hell, I should have checked out that band in Ratcharge. But for now reading what these bands have to say about punk and lives is enough. Killed from the heart, I don't know why I wrote that. Maybe because I just roll a joint. I am playing MC5 too. A pot of potatoes cooking on the stove. On the flip DADM starts out on a very high with a great intro which goes some ways to prove that I am right in thinking that mine is also the correct approach to writing a zine. It also makes me think that 50 years ago we fucking losers would be trying to write literature novels, but today that's out of the question because only fake-delusional people write literature these days. But I am probably wrong. All I know is that we write about brutal sounds and call it fanzines. The bands interviewed by DADM are, firstly, some Australian band made up of teenagers and it's kind of funny to read, mostly for the wrong reasons. In a way the Fleurs interview in Ratcharge and this one are complementary pieces into the contemporary state of musical youth. I wonder if the Aussie band is good (I know that Fleurs are alright because Alex sent me the demo). Secondly, some US band is interviewed. It's a good one, I wish bands I interview would be as enthusiastic as this in answering (but then again, at least the bands I interview wear leather and studs, either in actual life or musically). I enjoyed the retrospective Bum Krums interview, particularly hearing that they recorded 25 songs and picked out 5 and that was the EP. The other songs went missing (until 2007, now released on CD). I wish bands today would do that -record 50 songs but only use 3. All of them under 0:50 minutes. Seriously! From now on every band that releases more than 2 records per year will be black-listed by More Noize. Ok lets crunch. This is the best split-zine I have seen since Ratcharge and Distort split some years ago. All three before-mentioned zine

zine titles top my favourite zines today, but sadly none of them care much about the music I like the best. I am sure all three zines would suggest that while the music I like the best is "yeah good and everything, but 'noise punk' is a bit trendy", or something like that. In that hypothetical conversation my drunken reply would be: "HEY ARSEHOLE. 'YOUR BANDS' ARE ON THE COVER OF MRR. EVEN GIRLS BUY 'YOUR BANDS' RECORD. YOUR ZINE HAS A POPULAR READERSHIP. WHOSE HARDCORE IS MORE POPULAR?" But of course, in real life I am actually a shy guy, so I would never say anything like that...err.... Where's that smoke now...

Cow Magazine #8 (July 2010, Sweden)

Swedish-language long-running zine that aims to cover a bit of everything in punk. This has interview with Besthoven which is better than most I've read, but I am still not that interested in the band (what if I am wrong? And Besthoven is like the best shit out there! I'll be so surprised!). Swedish popular punk bands Antipati and Gatans Liv (never heard both, but both are on every Swedish zine top 10 lists). Interview with Malmo HC band Vervain did not make me want to find out more, neither did the one with the Cliches. Makabert Fynd is also interviewed and what with a new LP out my eyes were wide open reading. Anotomi 71 is a Swedish d-beat band I have largely ignored, but the interview shows the kids in the band are a clever bunch so perhaps I should change my ways. The kids from Krimtank talks about putting on shows by DIY methods, awesome: Skaraborg HC kick some ass 2010. Cow Magazine is always a pleasure and this time around editor Ted joined the long line of punk fathers so extra kudos for bothering to do the zine with a screaming baby keeping him up.

Poppy Pants 9 Zine (Scotland, 2010)

G-Beat issue! This is the best Poppy so far and I am really feeling it. Terveet Kadet interview. Best layout ever. But why is MRR biting Poppy Pants? Last time there was a whole page dedicated to pants soaking. I guess it's a sign that the revolution started by Poppy is now mainstream (within the antimainstream). Buy or die.

Accept The Darkness #1 (NY, 2009?)

First zine from Shiva in NY. Looks and feels very much like Warning, Deprogram, Crust War, Sika Apra classic raw hardcore fanzine - but much more amateurish. Actually Shiva, told me not to review this zine, but I disagree that "it is not good enough". This zine is worth getting for the cool Perdition and Nerveskade interviews alone, but there's more in there.... There is something very infectious about Shiva's belief in hardcore as something more than just music, and while yes it may be something "that most people go through when they're young" (as some people told me) personally I think that of late there's been way too much irony, jaded sentiments, negativity etc...

Accept The Darkness #2 (NY, 2010?)

More of the same. Passionate DIY hardcore worship. AWESOME.

Schizo Fanzine #5 (Online, 2010)

If you use the internet to keep up with developments in DIY hardcore punk you may have seen this one zine mentioned as it's a hybrid webzine paperzine. I wasn't going to review this but I felt for the sake of my sanity I had to drop a few words after flicking through the latest issue. To be clear, I don't like this zine at all. I am sure that the editor has good intentions and put in a lot of time and effort into doing the zine. Perhaps if he keeps it up, sometime in the future the zine will turn out great, or perhaps he'll end up doing another zine that will be great. But for now I say avoid. In a nutshell, the zine is nothing but a collage of second-rate Myspace profiles masquerading as a fanzine.

Punk/Ping/Ponk #5 (Malaysia, 2010)

It seems Pat's getting into metal punk. This zine is good. I like it. It is not the reinvention of punk but it does not pretend to be. There is a rant piece that while starting firstly about local Malaysian politics and fuel price increases and the effect this has had on poor people (this was probably the most interesting part of the whole zine, more like this please! Inform us morons over here what is happening in your scene, musically and politically and socially - That is how to 'FIGHT BACK'. Open borders. Smash divisions.) but when it goes on to talk about welfare (fuel pay outs to the poor) the argument bizarrely swings to a sort of tabloid level right-wing scape-goating of a social group that most likely actually in reality is victimised by society and it's a type of argument that is extremely common in the UK (where benefit cheats are always mentally condemned to capital punishment while the bad guys - bankers, politicians or the police are always found to be above the law). Any story about someone poor cheating the system - which in my opinion is only too right, fucking cheat the hell out of government bastards! - is always bound to be false. The system was created by a rich elite and continue to work to benefit the rich elite. Benefit fraudsters rule the world!!!! ANYWAY the rant column ends on a positive note which is similar to my own sentiments - the need for punk to be radical / protest / political / not-only-music. Awesome! But this is primarily a zine with band interviews: Tony the old bass player from UK doom hardcore punk legends Sacrilege is interviewed and it's a good read, at least I learned that the first LP was released on tape which is cool, hey I want that tape! Scoot from EOM is interviewed and as far as reading goes it flows well and had good questions and good answers. I used to think EOM were great but I haven't played them for years. Hellbastard are also interviewed. I was never a big fan. Indonesian crust band Wardogs are also interviewed. Best part is when the guitarist

-who used to be a dope dealer (I like him better now when I know that!) - said that he is obsessed with Giftgasattack and when the singer Izzy said he likes More Noize. Ha ha ha. There are several places in PunkPingPonk when it is written that hardcore is dead or that it is taken for granted that people are no longer buying tapes etc. Also there's this PE board discussion repeated - with the usual PE morons, as well as Tom Evilminde and others, hell I am in there as well etc. That's all cool. But can we all just drop the superficial talk about hardcore now? I mean, look around: hardcore in 2010 is fucking great! That's all you need to know. Now get involved! This is a cool long-running zine - do support it for fucks sake!

Umea Punk City Zine (A3, newspaper, Sweden, 2008/9, free and with a CD)

The term UMHC don't really care that much weight around here, but I know a lot of people apply heavy currency to any band from Umea. After the 94 sXe wave in Sweden I did not really get what was going on there-and incidentally I did not really get what was happening in Copenhagen ten years later either... So this scene zine goes a long way to update me on bands etc. While a lot of bands are included, sadly each band is asked the same 5 questions and it's like a DIY HC zine meets a market research questionnaire. Inevitably most bands answer the same question in a similar way so it gets very old very quickly. But on the plus side the zine is for free. And comes with a CD. Also the the layout is cool so at least that helps. Out of the bands in the zine I guess AC4 is the one I like the best... I have no time for the neo-punks like Knugen Fallar and Masshysteri, actually they make vomit. Ugh! Gross! Play me some Discharge you bastards! Jokes aside, I hate this zine and this scene because I am old and jaded and I am not in a band and I have to go to work every day, have to fucking wake up at 07:00 every morning to care for my daughter who wakes up punctually at that time every day, I can't go skateboarding when I want to, I never have any cash, I never get laid, I never get drunk or high enough, and basically all my dreams are shattered. But the CD was fun, here's the bands: Amoba, a good Swedish ra-punk sound; Attydproblem, sound like one of the less interesting bands on V/a Really Fast Vol 7; Auktion, Swedish punk; Bingo, represent everything wrong about modern music, but on plus side they're very pro-DIY and pro-scene; The Bombettes, 77 pop punk rock new wave (extremely generic for a girl band, hence almost anti-feminist, anti-punk, anti-DIY etc); Brottsvag, Swedish neo-KBD (total shit); Epidemics, 1990s Swedish indie pop-punk grunge (like Jenkins Ear, not too bad); Industri Royal, indie pop-punk new-wave KBD (total shit); Instangd, great clipped raw sound Svensk hardcore (best song of CD); Insurgent Kid, mix of Scandinavian The Dictators obsession (Turbonegro, Hellacopters, Nomads etc) and US HC (not bad); Insurgent Rat, more of the same but with a spice of NY HC hardcore; Invasionen, another Swedish neo-KBD (honestly: they're pretty good); Knugen Fallen, exactly like Invasionen but with female vocals (extremely stupid lyrics, but musically ok); Kommunen, masculine version of Knugen Fallen; Masshysteri, imagine a punk band from Hoxton, Shoreditch, East London (avoid!); Moloken, extreme metal band (skip forward); Misantronic, exactly what the generic name suggests: extreme metal arena d-beat (avoid!); NARS, rips-off DEVO's Mongoloid, and thinks that they're in league with Cortex and Liket Lever (but sounds more like Eurhythmic!); The Rats is Swedish hardcore punk a la Raising Fist (I guess, not great); Regulations sound like the Germs and perhaps like Black Flag, but mostly the Germs, perhaps too much like the Germs to be honest, but that's cool; The Social Bombs, generic punk rock of the ten-thousand per small town a kind type, think any Swedish punk compilation cassette tape in the late 1980s or 1990s, or again like those bands on the later editions of V/a Really Fast that you skip past as you head for the raw punk; Suppression, first like Brainbombs but with female vocals (which is fucking ironic), then breaks into a sort of metal hardcore scream emo shit that makes me want to eat cyanide, but before I do the song changes moods and turns into indie-pop ballad, very odd, a band scarier than Brainbombs! Tristess, oh no, they sound like Ebba Gron, no, they sound like KSMB (But honestly? Not bad); UX Vileheads, Swedish Cleveland hardcore with very very very distinctly US HC sound, like Negative Approach, NX Negative, etc etc. Not at all bad! The Vectors, punk rock a la Hellacopters with a singer singing in English but sounding Swedish, hahaha; Werewolf Syndrome, promises the listener failure already with that sucky name, in actuality they sound like a third rate Nomads covers band. Oh well, so much for the hype. Oh and the zine was in an edition of 8000...

**SEND FOR REVIEW:
MORE NOIZE
31 WOODVILLE ROAD
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UNITED KINGDOM
(WILL REVIEW ANY OLD SHIT)**

Evil Minded 6

One of the last zines I got before this zine goes to print, so only had a very quick read through but will definitely return to this many late nights, ha ha ha. Tom interviews Burial, Germany's premier Japanese hardcore band, and if I may say it Tom's put in a lot of thought in writing the questions this time and it's a great interview with a band I am out of touch with. Paco Mus from La Vida Es Un Mus is also interviewed which is great fun to read. There's also a passionate article about the death of tapes which reads as the definite DIY response to a question that is usually only covered on a topical level only. Apart from all that, which is enough a reason for you to get this immediately, there's reviews, writings and a cool photo collage spread with some of the most amazing bands I can think of. Buy this today!

Maximumrocknroll (every issue since last time...)

Hey douchebag, MRR is a must read for everyone who listen to hardcore punk in 2010. Yes, reviews are occasionally a bit stupid, misleading or mediocre (but not more or less than what you can read in this zine ha ha); yes, sometimes the bands covered are rather unheard local US bands that perhaps betray MRR's claim to be an international hardcore zine (but as you should know already the zine relies on contributors: you get the zine you deserve!); yes, and finally, that MRR staff are dictatorially "PC" (a misnomer, as PC does not mean radical minded, but simply whatever those in power think is correct in discourse; MRR is a radical sometimes-anarchist pro-DIY hardcore zine -hardly PC!!!), well that's a fucking great thing! So there has been some great stuff in the last bunch of issues, to mention one interview that I liked then it was the one with Alex Ratcharge which was great reading. Columns vary, but I usually go straight to DX from Distort Zine and Felix Havoc columns, always among the best writing you will find about hardcore, and then to Bryony and Andrew U's columns. All naysayers are full of shit, MRR rules...nevermind that a few years ago it wasn't as great whatever who cares it is great now so go and buy it already!!!

Ont Road 14

I wasn't too into 13, but this zine had me reading very excitedly. This issue is about Luke's 2 month US trip and follows him from bars to pizza joints to pinball shacks to punk shows to WWF shows. Very awesome.

Social Sterility 1

Did I review this already? If not, here goes again: This is a new Canadian hardcore zine with very messy black and white old school zine layout. Interviews Pizzahive, Instinct of Survival, and has reviews etc. Great shit!

One Way Ticket to Cubesville 8

This time around interviews Discharge, Jew-Dis, Cock Sparner etc. One of my fave UK zines. Very funny like most zines where pre-1990 -all younger kids should get this to see how it is done!

Huuto 7

Finnish zine by Jussi who took the photos of Kylma Sota and Kietolaki that you can see herein. As such I have no idea what the texts are about but it seems like it's a particularly great zine, covering US HC, Finncore, records, books and with a lot of photos. Even though I can't read it I have spent many toilet visits flicking through this zine which looks amazing with many great photos everywhere. Awesome!!!

Tortura Y Mierda 2

Holy shit here's a fucking brilliant Spanish hardcore zine. I can't read a bit of it but I wish I could (eg Firmeza-10 interview, stay tuned I am forcing Mario to translate it ha ha ha). Awesome layout, very passionate in the way that it seems only Spanish hardcore freaks are nowadays. I am tempted to say that this is the best zine I have got in all of 2010 but as I say I can't read anything....

Tortura Y Mierda 1

Like above, with Germ Attack and Crimen de stato etc. Amazing.

Tortura Y Mierdes 3

Latest issue, has interview with Sudor etc. I could write forever about why I think this zine is absolutely great but time is running out and I need to send this off for print soon... If you can read Spanish you just have to get this now!

Alta Intensidad 5

Here's another Spanish hardcore zine, this one by Teodoro H,

and it's 100% handwritten and looks just amazing! Seriously amazing. If I could read this I am sure I'd find it the best zine in the world.

Alta Intensidad 2

Like above but a one-sider, and written on typewriter.

Alta Intensidad 1

Like above but a one-sider, and written on typewriter.

Fanzine Miguel 16

Another amazing Spanish anarchist hardcore punk zine. Writing on Discharge and hardcore that matters. Amazing.

Fanzine Miguel 19

Teodoro's latest is in both English and Spanish, because he's relocated to Brighton, UK, and this is largely a comic zine and it's very good! Funny to see familiar faces in comics -making me remember when I was younger and when punk was something shared with friends...

Ploppy Pants 9 / You can't say no to hope 12

"Rare" Ploppy Pants that I think only came out in a few copies. Both zines cover heavy metal and shit. Great as usual!!!

Ploppy Pants 10 / Chaotik's Revenge 6

Another split, Ploppy's a special Jeeves issue which is great shit. CR's got some stuff on Indonesian punk and some writing. Great shit!!!!

Ripping Thrash 23 / Gadge 21

Stalewarts of UK zine splits!!! As usual RT covers world of underrated hardcore, usually meaning bands outside of Europe and USA. Great stuff as usual! Never give up Steve!!! Gadge is another longrunning UK zine, this time as usual there's a lot of writing and rants and reviews etc.

Ripping Thrash 26 / You can't say no to hope 13

This was free at All Ages, hope some of those non-DIY interested punk record buyers picked it up and discovered that there is a world outside of reunion shows. For RT see above. For YCSNTH, kind of nothing to say really. How to track rabbit tracks in the snow and some rants.

Punk / Ping / /Ponk 2

Shit, I guess I have forgotten to review this. Argh. Oh well, Pat's from Malaysia and plays in Aparatus and does this zine. It's great. It's in English by the way. He largely interview bands and writes reviews. This issue's got Armagedom, Pazahora, Warvictims, Pisschrist and a band with a farout logo on the cover. This issue's probably soldout now, and there's at least 4 new issues after this. So goodbye.

Caoszine: 10 Anni Di Muchi Selvaggi E Ossa Rotte In Italia: 1980-189 hardcore punk oi zine

Italian four page newsletter type zine by the people that handled TVOR zine. I have four issues, 9, 10 and 11, and another I forgot the number of. The ninth issue has interview with Peggio Punx, the one after Kina and the one after that Cheetah Crome Motherfuckers. The one I forgot the number is the latest one, I guess, and it's the Wretched special. Unfortunately for me it's in Italian however, but Italian is not that difficult to try to decipher. Great shit. And free!

Dirge 6

NYC hardcore zine by Eugene Crustballs who plays in at least 15 of the best NYC raw punk bands. This issue's got Nerveskade, Apparatus and more. Oh shit, I remember reviewing it some issues ago...arhhghg...I need a secretary...

Accept The Darkness 2.5

One leaf newsletter style half issue. Mostly reviews, but great as always.

Dirge 7

This is also a newsletter issue, and is largely a phone interview with Bog People that is entirely fucked. Funny as hell.

Accept The Darkness 1.5

One leaf newsletter. Reviews mostly. On blue paper, a future rarity and zine collector obscurity that will pay for my pension! Harr harr harr.

A Short Fanzine About Rocking 25

First time I traded zines with All Ages shop I said I'll just take whatever zines he had. Bad idea. This zine sucks. There sure is a lot of stuff in here, tons of reviews, interviews too, and I guess I am not allowed to complain about the layout considering my track record on that front. All in all however it's not DIY hardcore punk nor exciting.

A Short Fanzine About Rocking 26

See above.

Back2Front 1-5

Here's a large size glossy covered fanzines that covers equally anarcho activism and punk. For someone who wants more political engagement in punk, it will seem surprising that I didn't find this zine to my liking. On the punk side, it does not go very deeply into DIY, instead covering bands like DOA and Citizen Fish (issue 5). On the anarcho side, while I agree with pretty much everything, it did not strike me as very original

check out VGO on that basis alone, but because
Dawn Of Humans 7"
Everything about this band is great. The singer's smahed penis and
madmen hardcore punk that stand behind it. Fuck yeah. Buy.
arghgrhgrhgrh!!!
GOOFFF! bluuuuuuurrgggghhhhh!

Summer parties 2010: – “Not enough noise, will travel”

Scum Fest - Summer 2010

“Are you going to Scumfest this weekend?”

“I hope so, we need to meet up and have a beer!”

“I will be there on Friday and Sat - should be fun.

Am thinking of bringing a bag of soap to hand out to the crusties!”

It's only Tuesday and Scumfest starts on Friday. But since my mate got me a lump of green fuz last night and there's this heatwave going on and I have sent the zine to print and artwork for CD-Rs to be made in time for weekend and because I am starting to get excited I might as well start the article already. But I can't be arsed.

It's only Wednesday today and Scumfest starts on Friday. But Erik Social Napalm sent me a bunch of cassette tapes in trade and I spend most of the night listening to Terveet Kadet live in 1983 and 1984 drinking a bottle of red wine in the kitchen. End the night gluing Wretched patches onto my old punk jacket. Am I punk yet?

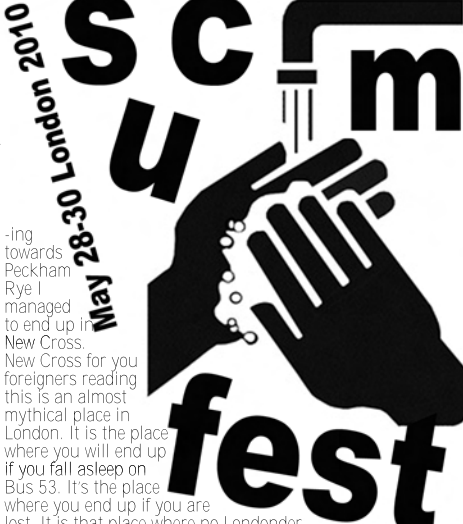
It's only Thursday and Scumfest starts tomorrow. But the heat is on. I've already committed to buying Andrew from SF (who took the photos of Vacuum in last issue and who did the Lotus Fucker interview in MRR) a Doom t-shirt. Some people wanted El Banda LPs but I think I will quietly ignore that, besides Feral Ward is selling them in the US so there's no real point of me buying them and then sending to US. Meanwhile I see that some drunks from Sheffield are gearing up to come down to London. I have already a bunch of rendez vous planned for Scumfest – I got a Schizophrenia CD-R for Theodore from OTAN, I have a zine that's for Paco, a few zines that are to be traded with other people etc. Also, I have a distro box! My own CD-R releases, Warning//Warning tapes, Not Very Nice zines, Ydinaseeton Pohjola CD-Rs and a few more Reset Not Equal Zero releases -most of these are to be given to people for free, but it is cool to have a distro box!

It's now Friday and all I need to do is to survive work and then go home and put the daughter to bed and then I can eat a big lump of hashish-cake and jump on the train down to South London. The excitement begun already by lunch as I returned from the printers with more copies of the zine and printed colour covers for the two fucking cd-releases I helped to put out. Can't wait now.

Ok so now it's already Wednesday. It's been a bunch of days since Scum Fest. Let's see what I can remember.

Friday. Spend a good hour or so after I came home from work cutting out artwork for my CD-R releases so I could bring along some to give to people at Scum Fest. Only managed to leave the house by around 20:00. The doors would open at 19:00 and my friends Discarded would play first – the chance of me getting there in time was next to zero. But if I was lucky I might get there and catch the last song or something. Yeah right! Before I left the house I looked on Google Map and memorised Peckham Rye railway station as the destination I needed to get to. Never mind the actual address, there would be lots of crusties around and besides a little adventure is needed to make the night memorable. Fuck geography! Punk is not having a map! With my canvas bag full of zines, tapes and CD-Rs, I finally left the house walking in my old patched-up jacket that I never wear anymore. Actually in the excitement I had added a few more new patches to it because... because... hell I don't know. Because for all the different things I feel about dressing punk it is at events like this that you should, or rather you must, dress up a little. I don't know what I mean. I also brought a big lump of green fuz. Weed made into butter the size of an apple. Potentially potent enough to paralyse a fanzine editor. Before I took the tube I took a big bite and the night began to fade away.... The train was slow as hell so to waste the time away I re-read the zines I had brought with me for other people, which considering the state I was in, was pretty spaced-out... letters jumping out at me I remember staring at the photo of State Children from an old DOLL magazine, reproduced in Not Very Nice, totally astonished by the fact that one of them is wearing dungarees. I had not brought a music player because I reasoned I'd get so wasted I'd either drop it or else get mugged. I changed trains at Kings Cross and walked through the refurbished station which was crowded with football thugs and tourists. It was "groovy"? Felt a bit like as if I was listening to Hawkwind and Pink Fairies. Finally I got out at Elephant & Castle after at least 1.5 hour on a train, a journey that should not take much longer than 30 minutes. First thing first: cash machine, then beer, then bus. I was too high to understand where the bus stops because there was roadwork all around the roundabout so I decided to walk to the next stop and hopefully I could find an off license on the way. I did see a number of crusties around, reminding me of that comic strip about the kid who wants to be crusty but with brand new patches don't fit in as he don't smell bad enough or whatever. Why would a woman want to wear dreadlocks, moon boots, fish-net tights, denim vest with Wolfpack patch and a Tragedy hood? Why would a man wear leather cowboy hat, cowboy boots, UK Subs patches on leather pants and Sex Pistols denim jacket on top? Never mind "where's the unity" – where's the fucking dress sense? Says the moron in orange Wretched patches and worn out old skate shoes. After walking for 15 minutes down Wandsworth Road I found an offy and picked up a 6-pack of bottled beer. As it happened I got change back for a twenty when I had only given a tenner, which when I noticed 50 metres down the road was considered A) a good omen B) too late to walk back and ask for correct change and C) not really such a great moral question anyway, really. Anyway so I managed to find out I needed to take the 171. I managed to finish all but 2 of my bootles of beaautiful golden lager before the bus came 20 minutes later but I would be lying if I wasn't starting to get impatient! Which is why I decided that I might as well finish the green lump I had in my pocket before I get to the venue already. Well on the bus I was tripping hahahahahahaha. So much so that despite hysterically swinging my head that way and this way and looking all over for a sign point-

ing towards Peckham Rye I managed to end up in New Cross. New Cross for you foreigners reading this is an almost mythical place in London. It is the place where you will end up if you fall asleep on Bus 53. It's the place where you end up if you are lost. It is that place where no Londoner would go if they could help it. Hence why, for example, when the Wankys played at a student bar in New Cross I could not see one familiar face there. Argh. So I got off the bus at fucking New Cross alright, sent a text to Doctor Shocker asking for the fucken address already. There was this fucking roadwork on the main road between fucken New Cross and fucking Peckham which meant the busses were on diversion. In short there was no way of knowing which way anything where. I was like in some sort of retarded labyrinth maze. All-out retardation in South London arhgrhgrhgrhgrhgrh! Somehow I did manage to get on a bus back to fucking Peckham. Once there I decided to break my ban on smoking cigarettes (I quit this spring, but obviously picked it up during the summer, only to quit again early autumn, fucking jobs worth it is) because I was stressed you understand, I did not want to miss every damn band you know. I asked the shop keeper which way to Peckham Rye and he answered in broken English something I failed to understand and instead of following his directions I decided that 'it must be over there' and proceeded to walk off in some godforsaken direction. Eventually I decided I had gone in the wrong direction and ended up walking back the same way I had come from. After trying to understand the non-punk map on a bus stop I hazard a guess and walked down the Peckham high street. Eventually I saw a mob of people in the horizon! It's the crusties! 10 minute later and I come up to a long queue of non-punk people waiting at a bus stop, and I was just too cornfused. Me, who's normally so damn rational and so logical, was just lost. Luckily there was a few crusties and punks and skins around on the street so clearly I had arrived. Most of the scum seemed to be around this back street so I walked down there thinking I'd find the venue in the big industrial complex down the street. Turns out this was entirely wrong, walking back I see that the entrance is actually opposite that other bus stop with all the people. Ah. Bless. Great timing too because by now I am exploding and need to desperately run to the little boys room. But the bouncer stops me from coming in due to my bottle of beer so I stand and nervously try to move the contents from the bottle into my inflated body. It only about worked. Puuuuhhh. Well inside there is a courtyard with a tent for the arrangers where you pay entrance and get a wristband. Crowding around the courtyard are people smoking and chift chatting. A lot of studs, patches, ugly faces and boots. Uk82 in 2010. You walk in through a little door that leads into a corridor and a staircase. There's posters on the walls advertising Scum Fest t-shirt. First floor is where the bands play. A band was playing as I walked in and a bunch of people are around. I can't remember but I probably went straight to the bar. Second floor is the Scum Fest café and has a number of distro tables and a little café where food is served. When I come up to the café I heard someone shout my name but I am so out of it I don't know what to do, luckily I see Paco and Jesus sitting around a table so I walk up and say hi. Having broken the void in which the green fuz had taken me I walked around talking to friends including Osman who I thought was in Brazil but who is back in London now – I bought a Kuro and Disorder patch off him for a small penny – bumped into Doctor Shocker and explain the madness trying to find the venue. Rato from



Discarded appears and the level of bullshit greatly continues at some length into the night.... I find myself outside in the courtyard, see that little raw punk Pancho from Sheffield and now Sweden and go up and threaten him with death unless I get my money - in Swedish- and get a scared "Ooh but I don't have any money" in English before he realises who I am. Stupid joke. After talking to him and his Swedish girlfriend for a bit I just had to find the toilets. They're situated behind the stage on the first floor which is why I missed them before... Eventually I end up watching Warcollapse play. I saw 'em back in 1990s in Sweden and when they started I was a fan for sure. Then I am not sure what happened, I guess I lost interest in them, until the last album which was ok. Stoner punx. So I was actually kind of excited to see them. Unfortunately I thought they were boring as hell. Not their fault, it's me. I have moved on. Lets break up, we can still be friends, ok? After this I drowned in beer. Talked to Sikowar who gave me a stack of RAISING HELL fanzines and promised to help with the Wretched feature. Awesome. Then I must have talked some more with various other friends and drank some more beer and chain smoked like hell. Ben told me he had talked to one of the guys from El Banda - who was the nights big headliner band, due to start playing at the nightmarish hour of 01:45 - who also used to be in Post-Regiment. Seems the singer of El Banda had broken her leg and therefore they had to cancel the gig. As I wasn't too keen on coming home at 05:00 in the morning, or later, this was good news to me. Having heard the band shared members of that other Polish band also explains why everyone is going crazy about a band from Poland that I think sounds at best like Fugazi (I hate Fugazi), and my whole intention of seeing El Banda was to try to understand why everyone is crazy about them (the reason is of course because people love Post-Regiment - but I don't!). In short, I was free to go home and eventually this translated into action and I stumbled down the stairs too drunk to dance.

The journey home was relatively eventful. At the first of the nights 5 night bus changes at Elephant & Castle I saw a crowd of people leaning over a person on a stretcher and sirens and ambulances and everything! Clearly the scene of a car accident or something. Turns out that it's not a person on that stretcher but a dog! I may be a lapsed vegetarian but that does not mean I don't think animals should be looked after, obviously. That said, the level of attention for this dog that no one owned was extremely intense. Like, there were at least 15 people there, some sitting on the floor holding the poor little doggies paw. Considering the number of homeless people there are around Elephant & Castle it was all a bit surrealistic to witness. The rest of the way home I read old fanzines and marvelled at how truly great a zine RAISING HELL was. Several reader letters each issue, texts all over the place, scene reports about Bulgaria and other "unknown" scenes, reviews of bands and records that are today entirely forgotten, great band interviews, etc etc. Nothing today compares. Nothing comes close. Fyfan what have we done with punk? If you are reading this: Start your own zine today!

Saturday. Do you really want to read about the Saturday? Do I have space for it? I can barely remember anything now. I forgot to write it down during the summer and now it's October and I have grown long hair, quit smoking again, and am about to finish the zine. Here's what is most memorable 4 months after the event. I got fucking way too drunk and way too high. But I was not late this time. As for bands, I was there to see Doom, of course. I was up at the cafe talking to Sned Flat Earth when he said 'oh I think they're on already' so I ran down stairs and saw Doom run through a pretty good set. There was the one song where they did a 'Skitsystem' but it wasn't embarrassing or anything. I was actually very pleasantly surprised at how good Doom was and for at least a few weeks after Scum Fest I were playing all the old Doom records again. Fucking great band. And yes War Crimes is the best material, along with No Security split. I was also sort of walking passed as the Oppressed played and stopped as they went through a song I am sure was originally by Menace. I only caught the tail end of the show but they were pretty damn good. I am not sure I saw any more bands. Instead I was standing outside talking about Isterismo and Kriegshog with Jesus, Paco, Teodoro and other nerds. It was fun. At one point Paco brought out the new Disclose bootleg and everyone's was standing there holding a copy drooling with greedy hardcore punk nerd eyes and it made me smile a lot. It was like the optimum punk photo opportunity but sadly I did not have a camera! If I remember more stuff from the fest I have forgotten all about it. Fuck writing this shit made want to smoke a cigarette, badly!!!!

Sunday. You're joking right? I can only handle two days of crust. next time I hope they bring some better bands.. Actually I hear that GBH is playing the winter Scum Fest, see you there City Babies!!!! Arrghrghrghrghrghr!!!! Bring soap!!!! And glue!!!!

PUNK ILLEGAL

June 11-12
Munkedal
Sweden

Friday -

Came in a bit late. Weather dreadful. Saw some French street punk band but wasn't that into them. Met up with some friends. Few beers. Flipped through a few record boxes. Got some goodies. Saw some fast d-beat crust band with female vox that sounded a bit like a modern take on Anti-Cimex. Great voice on singer, but all in all not that memorable to be brutally honest. I am not being honest, they were fucking shit. Like sadly a lot of bands tends to be today. It sucks that I have to say it. Then met some more friends. The only band I wanted to see on Friday was Hårda Tider who would play at 00:30 or 01:30 or something but as I was being picked up I had to pass 'em (but I bought their record, that's what all true punks do ha ha ha). But out of the bands playing today Rakkaus seemed the best so went off to watch them but then turned out they were late, so went for a walk and ended up in front of another fast d-beat crust band with female vocals, but with "emotional parts" and some chugga-chugga. Wasn't that into them - honestly? they were fucking pisspoor, but you're not supposed to say that - so I was hanging around instead. Two or three songs in and someone says that this is infact Rakkaus. Oh well. Then some vegan falafel and another trip to record booths then off home - while the 150 or so wet punks had to stay in a very wet camping in what seemed like me a nightmare. Not just a nightmareargrghrghgh-gh! If only Health Hazard had played, that would have made me stick around longer. As it was, I had to go back to my parents house because in the morning after I had promised to take my daughter to the play ground. Which is pretty punk too.

Saturday -

Relying on someone to drive 45 minutes and then come back to pick me up meant that I had to be tactful and in the end I decided to just go in to see the all-amazing hope for Swedish hardcore future Herätys!!!! Meanwhile the driver went off for a pizza (=this is Sweden!!!!)... This means I was at best a tourist for this festival, a first for me and a highly recommended way to enjoy the fucking music at festival instead of enjoying waaaaaaay too much physical and alcohol and narcotics abuse. Which is what festivals is really about if you ask me. Screw the music, who wants to see a hardcore band play at a festival anyway? It's ridiculous. Anyway, as I was dropped off on parking lot I could already hear Asta Kask play and I could tell from a far that they were fucking great! But I only came in to see the stage packed with punks at the very last seconds of the gig. Shame. A week later I played Asta kask for the first time in years and found out that they still make the hair on my back stand up and that I still start jumping up and down when I hear the classic old songs played. Oh well. Then I met some faces I know. Walked to the other stage where Sonic Ritual was playing and they sounded exactly like what I expected, but possibly a bit better. I don't know. Boring doom revival. They've split up now. It was probably just me but it did seem like everyone was there too see Herätys. The atmosphere before they played was really really noticable. I got to stage early and the band was just starting to rig up. And someone turned around to say HERÄTTTITTTTTTTTTSSS IS THE BEST FUCKING LIVE BAND IN THE WORLD repeated like 50 times. So I guess it was not just me ha ha ha. The show was fucking spot on, truly a great great band. Straight up one of the best live bands I have ever seen. The singer was said to have been up all night sniffling speed and the rest of the band was pissed off for him spoiling it. But then in he walks, the dirty drunk Finn, with a jug of coffee and the smile of a Finnish rackarihelvete. Seconds later the old dance hall exploded. Up front I saw Poffen from Tottis and that old Finnish dude from meanwhile. Awesome. Pick your kings and they will come when you play. And so it goes. Next generation old generation all a fucking shit. Seriously, if there is one band to see this decade it is HERÄTYS. That Swedish hardcore filler page I made and which you can find somewhere in this zine is basically just me being a nerd and listening to the LP too much (if it is possible). Anyway, after they had played, I left and went home! Ha ha ha. Punk turism!



GLAM LIVE MUSIC STILL FUCKING SUCKS STAY HOME DRINK BEER & DOWNLOAD MUSIC YOU WANKERS!!!! START A BLOG

This was another great BIG TAKEOVER show. I missed Lowest Form, the first band with my friends Paco on drums, and Wankys Barny Army stars Chris and Luke on assorted instruments and vocals plus some others) Then a band played that had some youngsters in sneakers doing something monotonous and guitar-driven, I wasn't into it. At 31, I am probably too old to understand. Then Hygiene played their Rough Trade type of post-punk rock, but for me tonight was all about Spanish raw punk so I could not care much. If I was in a pub, sitting, with a pint in my hand and a fag in the other, with boring table comrades talking about stupid TV or pop culture then I am sure I'd greatly appreciate the distraction of a live band that sound like The Fall. I hope I am not being too blasé about bands in this fucking fanzine. I guess that future black eye will tell me everything I need to know. Glam finally played. For 13 minutes. Did not feel like that many people were bothered, which kind of spoiled it for me. I came hoping we'd all pour beer over each other as we danced to the noise, as it was not even a drop of piss fell on the floor. But Glam were great! I mean, really good shit. I heard the response was 10,000 times better at other shows on their Euro tour. London sucks, stand up and fight you wankers! Just buy the EP already. Massive cred and appreciation as always to Bryony et al for putting up this show against all the odds only to be rewarded with a crowd smaller than the pissiest shitties pub in the Eastend despite it being a gratuitous Saturday summer night. Interesting curiosa: singer from GLAM play bass (?) in Atentado and Paco Mus said that he might release a LP by them (as well as 12" with GLAM). Oh man we live in great hard core times indeed.

DISCHARGE

On Friday night I went to see Discharge. It was the first time I bothered to go and see them actually. I mean, they've played London exactly 14 times since I moved here but I just never felt like going, also idea of Rat Varukers singing never felt appealing to me. I even asked a few friends to come but in the end the only man brave for the job was the legendary Doctor Andy Shocker. But guess what? Discharge were fucking great! Bones guitar playing was amazing. Total wall of noise! And Rainy on bass was supergood, very individual style of playing, very energetic fast riff changes. The drummer played d-beat, mostly, or at least if you did not concentrate on the drum beat but sort of tried to let the drums melt in with the other instruments, then it was great. The first half of show however the drums and vocals was almost the only thing you could hear, so I began shouting for them to turn up the guitar and bass, and Rat finally heard me and said very cheerily said "Can we turn up the sound? It's our fans that want to hear more of us" ha ha ha. That was really like an old aged rock star. But apart from that Rat was actually pretty damn good. He's obviously a characteristic punk singer. Arguably Varukers is musically a bit boring and Rat don't get to go mad as much as he does singing with Discharge so overall it's good. Discharge is better than seeing Varukers for that reason. There was a lot of things that I could single out for criticism from that concert -the venue, the audience, the support bands, the price etc- but all in all it was a fucking great night. I spent the whole good hour or so in front of band, singing along with every song with the few friends from the DIY who bother to come, including international punk star Rato. I was screaming for VICTIMS OF A BOMBRAID and Rato was screaming for GRAVE NEW WORLD. They did not play either song, which was a bit weird. Afterwards I was so sweaty. Ha ha ha. It seems Discharge is playing again in Brixton in December and I am going. Fuck the world! Arrghghgh! That said, it will be good to go to a real DIY hardcore show again because this show was basically a fucking joke.

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*Can you think of the name of a French HC fanzine slamming in the doors of a dingy bar? The possibility of hardcore's destruction!!!!

Destino Final, London, with Firmenza 10, NO, Shitty Limits, October 2010 - NO, a band described as inspired by Ratched, played first. I get how that description came about. It's about the first Wretched LP, but NO are more US HC, like NO Trend and Void, but played as gonzo HC (hence Wretched). I think those kids are so deep into US HC that they think that they sound Italian but for someone whos way too deep into Italian shit, they sound like NO. They were good. Different. Different is good. Not bad for a first show. Not that hardcore requires any progression. Don't get better! Shitty Limits, a band I have seen at least 5 times but never full sets for some reason. In the best possible way, Shitty Limits have aspects of Minor Threat and Black Flag in sound. But neither did I stick around for the full set this time around. Mid-way it was announced that Firmenza-10 had to cancel. I kind of figured already as I had spoken to the guys before and the singer had totally lost her voice. A great shame. I hear they were particularly good the other two nights. Destino Final finally played sometime later. They were amazing. I write words like that all the time but rarely does the literal meaning fit as perfectly as it did just now. DF are really on a totally different level than all other bands in 2010. No hype. I don't know if they had just turned up the volume or something, making it seem by trickery as if they were a space machine of sound instead of just a rock band, but either way the sound was enormous. Fucking incredibly great actually. I sincerely hope that audiences at Destino Final's hardcore Europe tour went home mystified by what they had seen and that there will be new and real blood and guts hardcore bands of their ilk popping up all across Europe. **Electric Funeral - In League with Darkness Demo 4 - Another demo already!!!!** The thickness of sound and onslaught of noise from demo 3 is still there. First two are relatively obvious raw uber-distorted d-beat songs. Then there's a mid-tempo song that sounds very 1990s somehow. The last song is the best one, kind of typically like a song off the Kylma Sota LP, with a cool solo towards end. This will no doubt be compared at sorts of bands, Giftgasattack is the other Swedish band that comes close. **Valjakkala - Demo - Here's a new cocky drunken Swedish hardcore band playing hardcore punk by the Finnish-Swedish-English school of studs, acne, booze and kaos. Members from Makabert Fynd, Raskit and Bombstrike. Hardcore godfather Poffen is also involved on a corner or two, ha ha ha. Aura of flies is a fat Swedish school of d-beat song with both blown-out and melodic riffery, kind of like Ayskum meets Bombanfall I think (yes I know, ridiculous).** Jag vagrar is a vintage Swedish raw punk song that works beautifully. Think Bombanfall but not like those fucking shitty bands of the earlier 2000s that said they sounded like Bombanfall but in actuality were trying to sound like black metal. Monster, finally, is a hardcore '83 killer that brings to mind many evenings spent trembling in front of Swedish hardcore vinyls in my youth and later at rapidly approaching old age. Singer sounds like he is a fat Finn of the 1980s who likes Exploited and uses, not abuses, way too much speed and hate. Valjakkala has or will soon record a 10-song LP to be released on Skrammel Records (famous for Krie i Huvud and Brainbombs, and soon to be doubly world famous as the label that first released legitimate OFFICIAL MISSBRUKARNA shit on vinyl).

Counterfeit Garbage 4 Fanzine (USA) - Here's the latest zine that I got really excited about, having failed to get hold of any copies until last week. I guess the excitement started with the Distort zine split (why don't I have this already argh?). Anyways, it's a A4 sized US HC zine akin to Distort and 100 other contemporary zines that also cover US HC as if hardcore matters and should be analysed (but note hardcore as in "without studs" - hence my use of the prefix 'US', which is not meant geographically). This issue has a great intro, a funny 'fuck you' op piece, a bunch of great zine reviews (Ploddy Pants appreciation club, sign up now!), Nukkehammer interview (stylistically horrible name, but having read what they have to say I am now just a little bit more tempted to see beyond that, they seem like morons, but whatever the music may be worth it), the Fucked Up Japan tour read like a joke, actually I can't be sure if it is intended as such, a long Waste Management interview that is full of US HC attitude (until I looked up and saw the band photos I was thinking "what a bunch of morons", but maybe they're not), there was also a fantastic record collector spread about missing on a lot of collector scum plastic at a record fair and it made my head spin, very exciting stuff. In short, easily one of the best zines today. Buy buy buy! **Punx Attack 5 (Brazil, 2010) - Recife hardcore rebellion city (Brazil) A5 few leaved zine, in English with some writing on punk, reviews, history of Recife punk and the statement 'punk press got one and pass it around if ya got anger be welcome!!!!!! support the punk, support the indignation punk has no boundaries!!'** Awesome! **Tijolada Conscio 6 (Brazil, 2010)** This is not in English but has textos, photos, reviews and punk hardcore!!! Pretty cool but only 4 pages. **War Against Peace 2 (UK, 2010)** New UK zine = instant win. Well, it's the second issue but as happens in this biz delayed by some years. This has a lot of writing on contemporary issues that everyone seems interested in - blogs, forums, flesharing, is punk dead or not? Two lengthy interviews with two people that have been into punk for a while and reviews and rants. Pretty cool. **Seven Inches To Freedom 8 (USA, 2010)** Quality fanzine that looks and reads like fanzines did when I first got into punk 15 years ago. That is fantastic achievement in itself. Bob's columns asks a bunch of questions about punk and what it means that feels like the first time that is not either going all out in praise of hardcore in 2010 (like I do) nor go in for the kill and write it all off as retro garbage, which was stimulating to read. Lots of stuff in the zine to read and despite being first and foremost a US punk zine, no foreign stuff in here, really, but you should buy it. **V/a Noisy Goreng (Deathgrenade, The Crow, Projekbabi, KrassKepala)** Two Aussie hardcore punk bands and two Indonesian hardcore bands split a CD with cool cover by Jarwoitus no less. First band Deathgrenade play fast hardcore thrash with crude guitar, screaming vocalist and furious drums. I am thinking I can hear something akin to Warcollapse (but 10 x the speed) in Deathgrenade, mixed with perhaps some sort of grind, crust, thrash, something. The Crow play messy hardcore punk with a lot of hate that can only come from isolated small towns. They have four pretty cool songs, and now I am going to go play the split 7" again and see if I should have done better in reviewing them before. Projekbabi have no less than two Disclose covers (and one called Kawakami Forever, a broken radio type song that is fucking great!!!). While there's all sorts of distortion and d-beat things in the Projekbabi mix, they sound more like an authentic Swedish hardcore band off a Really Fast compilation (not Vols 1, 2 or 3, but say Vol. 5), which is no mean feat! The singer is the best, he sounds like he's raised on Kalles Kaviar and Pripps laskeblask. I am very pleasantly surprised by this band actually. Shame they're being so blatant about their heroes and inspiration, which establishes cruelly the line between "fanboys" and saviours of hardcore. But that's being pedantic, who cares anyway, Projekbabi are fucking great band!!! Final band is KrassKepala and they play something more hardcore crusty, with a big guitar sound, but small dual punk vocals? Pretty good though. The first two songs are kind of like Rövsvett, the last two are kind of like death metal grind core hardcore thrash gore grind something or other...funny mix. Get this from Shane from Live Fast Die Drunk Records and The Crow. he's a dude. **morenoize morenoize morenoize**



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DET ÄR SÅ HÄR SKÅPET SKA STÅ ERA JÄVLA NOLLOR!

Some of you fuckers already know I am a Swede living abroad, in London, UK, to be precise. I've been here for over a decade now and have largely lost all links with Sweden. Yet, everyone asks me about Swedish hardcore punk, which is rightly so a world-famous label meaning great fucking hardcore punk music, and depending on how much I had to drink I will regale people to no end about the greatness of Tomas Jönsson. It may have been during one such session that I heard something that someone said that stuck in my mind. It was something about state of the contemporary Swedish hardcore and how the heydays of Swedish hardcore is long by and over. For some time it did indeed seem like Sweden was all about boring d-beat bands and crappy extreme metal bands pretending to play Swedish hardcore. But then again, what does 'Swedish hardcore' mean anyway? There is a world of difference between the sound and the style of classic Swedish hardcore bands such as Mob 47, Crude SS, Anti-Cimex and Totalitär etc. That leaves geography as the only denominator. So far the Swedes have not stopped playing hardcore, and as far as I can tell the records are fucking great. This summer I have been playing almost solely Meanwhile, Totalitär and Herätys records and as this is a fanzine the zine requires a Swedish hardcore fan page. I was going to come up with something clever, but in the end I could not be arsed. Instead here are some my favourite Swedish hardcore bands that came after the initial rush of historic Swedish hardcore that everyone knows about. What I am doing here is curating a selection of records that came after the legendary classic records that I think matters the most-and as you will see,

add up these MONUMENTAL HARDCORE albums and you will have all you need to know about modern Swedish hardcore punk.

Selected album: Totalitär -Vi är Eliten LP (2008)

The first generation of Swedish hardcore like Anti-Cimex, Mob 47, Missbrukarna, Huvudtvätt, Sune Studs och Grönlands Rockarna, S.O.D., Avskum and many many more seemed to die away by the end of the 1980s. Totalitär were the new blood. Taught by Rolf Revolt from Missbrukarna in the true sound of Swedish hardcore attack: lo-fi hardcore guitar sounds inspired by the US more than the UK, with song structures inspired by UK hardcore more than US HC, vocals as desperately Swedish as a fucked-up Volvo. Back in 1995, I scored the first three EPs in a second-hand shop run by a crazy Finnish alcoholic. He priced the stuff in his shop depending on whether he wanted to keep it or not. He did not like Tottis so I got these virtually for free. I also wanted to get a Filthy Christians LP but he refused to sell it to me for anything less than £100!!! Vänd Dig Inte Om EP is my absolute favourite. It's got loose played rocking hardcore punk that has so far not been equalled anywhere by anyone. It's also got my absolute favourite album cover and cool hand-drawn inners, and a Missbrukarna cover. It's probably my all-time favourite Swedish hardcore record ever. If you got it I'll buy it, I need to store up at least 15 copies of this, because I traded my first copy, played my second copy until the grooves went

flat, got a third one that went missing etc. Luftslott EP is also particularly underrated. I simply love that EP. Now obviously Multinationella Mördare and the demo '86 EPs are masterpieces but everyone knows that already. I wish all four EPs were reissued on one LP. By the way, the Wall Breaker CD is not sourced from the original master-tapes, but get it for the live stuff. Now, I was so infatuated by the EPs that to be honest it took me almost a decade to look into the comeback LP, Sin Egen Motståndare. But today I consider it as major masterpiece. After that LP, Tottis went on to perfect a template for song structures that saw them release a number of records and splits in the late 1990s-2000s. Felix Havoc has written a good summary of Tottis' discography in MRR (and now on Havoc's website, along with his other MRR articles about "foreign hardcore"), so I am not going to waste my breath repeating what he said. But personally, initially I did not bother much about these later period Totalitär records -because there seemed to be so many of them!!!! But having spent the last year systematically catching up on these records Tottis I am happy to say that this is the one band that never released a crap record, although to be fair some records do carry on a bit.... The penultimate record of Swedish hardcore Gods. It's amazing, of course, but you probably knew that already. Suitably, it is a crowning masterpiece of a band that represents the definition of Swedish hardcore.



HERÄTYS Photos by Pancho Raw'Arse.

DIY SWEDISH HARDCOREPUNK2010

Selected album: Meanwhile - Reality of Nothing LP (2007)

Here's a band and a record that symbolises everything that makes listening to hardcore, thinking about hardcore and writing about hardcore interesting: the first few Discharge records were sort of fun to me growing up, they were part and parcel with what Finn Records and Sika Apärä Fanzine was about, only a little less interesting. I never really got into Discharge because they were just too bland. I can't even remember when I last listened to early Discharge. Must have been the Really Fast comp songs, which aren't too bad, just less memorable than Discard who is not exactly memorable either (at least they had a catchy song in Death From Above). I absolutely hate the first Discharge album. I think it represents everything that is wrong with Discharge obsession. It is boring boring boring! Worse! It has inspired 10,000 copy cat bands that play worse than c-rate Discharge rip-off. D-beat used to be a sign of quality, now it is a sign tell me "Avoid At All Costs!". After I had got the Herätys LP, which was widely described as 'Meanwhile meets Totalitär', I could not get the idea out of my head that I had misunderstood Meanwhile for too long. All the Swedes were going nuts about the last Meanwhile LP - but then they always do go on about 'boring' records. You can see where this is leading already so lets cut the crap. I picked up Reality or Nothing LP on the sly, and was literally blown away by its ferocious brutal re-interpretation of Discharge. Like Anti-Cimex before them, Meanwhile is all about Discharge and nothing but Discharge. On this record Meanwhile has taken the obsession of Discharge guitar riffs as far as it is humanly possible. It is clear that Meanwhile is not into Discharge logos or any posturing: this is entirely a musical obsession. It is also about vocals, in terms of sounding close to Calvin Morris on vocals, no one else have come as close as Meanwhile did on this LP. Disaster (UK) were close. Cracked Copskulls (first 7") were also close. Times Square Preachers (second 7") also came close (musically and sound-wise, if not vocally). The underrated greatness of Deatcharge deserves a mention here. But it had to be the Swede who finally broke the temple of Discharge to minutely rebuild it from bottom up. This is simply the best Discharge-inspired record ever recorded. And all this in spite of the singer, who I am almost trying to forget as an individual more like part of overall sound - and it's perfectly integrated. This is a record I don't want to deconstruct - like Discharge who defy all breakdown, you can talk about Cal's vocals the lyrics and the imagery, or the guitar sound or the drum style, but you will never be able to translate the ferociousness of Discharge into words (to me Why? Is more like a dream anyway, a dream of the battlefield of course, with Visions of War being sung by someone on top of a tank in the middle of WW2 type battlefield.) From the start to finish Reality of Nothing is a

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a scorching wall of sound of perfection. I am not sure if I want to even listen to the other Meanwhile records, at least not yet. There is enough pure perfection in Reality of Nothing to last me many years.

Selected album: Avskum - Uppror underifrån LP (2009)

The first bunch of reunion releases - the split with Reality Crisis excluded, for it is amazing! - are ok-ish at best, although there are rough diamonds and pearls to be found on some of them. But on this record Avskum has achieved perfection. There is something about the monotony on this record - the lead guitar riffs are very basic, but the songs are very complex arrangements, with a lot of raw noise. In places the vocals are hidden between the raw guitar track and the massive blast of d-beat drums. Very cool. Avskum is of course a come-back band, but unlike most hardcore bands in 2010 Avskum are genuinely into radical protest politics - Meanwhile is about Discharge the band and the sound. Tottis was about existentialism and cognitive processes. Avskum is against the war in Iraq. Last issue I am argued that too few hardcore bands sing about Fallhujä. A few days later I put on this record and there it was: 'Massacre of Fallhujä'. It is a song that starts with a sort of lo-fi yet upbeat d-beat guitar chord that progresses into a hard and raw yet perfectly produced perfect sound raw d-beat song, but without falling into sentimental territory or "emo", nor turning into big-arena d/beat-crust. This is really super powerful stuff and it is urgent, it is radically anarchist (in the punk sense of word). Wow. It is a record I can only take in short bursts but this is definitely one that will be recognised as defining Swedish hardcore records of the 2000s.

Selected album: Skitkids - Onna For Pleasure LP (2008)

Skitkids are here because they represent the new wave of Swedish hardcore mania. Fy Fan are also part of that wave. I think Fy Fan are great, but Skitkids are light-years ahead. Onna For Pleasure is the first I heard by Skitkids and remains my favourite. You know how great both bands are already so no need to go on about it...

Selected album: Herätys - S/t LP (2009, but also kind of 2010)

Wow. Here is THE Swedish hardcore record of the last decade!!! That is: It's easily the best Swedish record since the last Meanwhile record. Or since the last Tottis record!!! Hell, this is the new Meanwhile record! This is the new Tottis record! It is also THE European record of 2010. Across All genres!!! Hell, it might even be the best record worldwide 2010!!!! I am seri-

ious. Actually there's been so many great records this year (see reviews) that it's hard to point at one record that stands out. Personally this is the one I have listened to the most this year. Recorded in Studio D-Takt (no fucker!!!) by d-beat legend Jan Jutila. Jutte said in some old zine back in the day that he had travelling to Stoke-on-Trent to find out about the acoustics in Discharge's old rehearsal studio. The proof is in the great and underrated Times Square Preachers 2nd EP (1997), which is one of the best Discharge-inspired records ever. Back to Herätys. With the mix on LP sounds very inspired by Rattus' second 12", which is a perfect fit. Musically Herätys is characterised by guitar-leads a la Totalitär and USHC. Guitarist Martin wore a Black Flag t-shirt on stage at Punk Illegal and you can hear why on the LP. There is also a few winks to Missbrukarna on this album, as well as Meanwhile. Vintage lo-fi noisy hardcore punk riffs inspired more by US punk and US HC than UK punk and hardcore, with Black Flag, Minor Threat, Vogue, NEOS et al coming to mind. But some Herätys songs also have that Motorhead feel to them. Meanwhile means Discharge, while Herätys sound like Meanwhile they don't sound one bit like Discharge! Finally, while hardcore fans worldwide are worried about the current hipster trend as symbolised by hardcore shows sponsored by Vice Magazine, Herätys consists of 20s and 30s hardcore punks that would rather take a handful of speed, a skateboard, a can of Coke, a vegan fallalfe, a No Security record, a bath, a icecream and finally a prez of snus and hang out in the park like real people, than sit around staring in some squat with a dog named Arise and read Propane Existence. So you know we're talking forward-looking hardcore, in a nutshell: contemporary and timeless!!! The first side of this record was recorded before the second side, and arguably you can hear that. But, overall I think both sides are just as great. No need to be so prickly. Each song is a hit! No fillers! No crust! Just pure hardcore punk mangel! Best of both worlds: Sweden and Finland in one band! Arhgrhgrhgrh!!! Live Herätys project energy and chaos and the excitement in the crowd even before the band went on stage was a maximum. I imagined that it was what the kids who went to Sprängkullen that weekend in 1983 when 'Cimex supported Discharge two nights in a row. The new 7" should be out by the time you read this. It's great - buy it. Someone better arrange a Herätys UK tour.

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Punk stars killed by gluebag



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rockers cause fright
& terror among
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everywhere;
"Ban them!"
say MPs.

WHO KILLED SPIKEY JACKET?

Studs their fucking glue bags!

The band was formed in 1982 when the 4 members (Spike, Scumbox, Tonedeff and Glue head) met in the dole queue. After discussing the wrath Maggie Thatcher had imposed on their Studded Gluebags they decided to form the legend that soon became Who Killed Spikey Jacket.

Spikes their hair with beer!

The demo was recorded mere weeks after forming, the band sent a copy to Sounds and Gary Bushell was fucking impressed to say the least after countless gigs with Chaotic Dischord the band eventually called it a day. The demo tape was then lost in Spike's shed. The demo finally saw the light of day again after 25 years when it was found in John Peel's favourite record box! Now what the fuck are the members doing now!!!! I hear you cry!

Shells bombs bullets war

Spike was arrested on a theft charge from a local glue factory and was sent to 82 years in Wormwood Scrubs where he died after a fight with prison hardman "Crowbar Tommy". Scumbox was last seen floggin' bootleg punk demos outside of Boozebuster in Essex

Ride the backs of boars

Tonedeff is now a roadie for Motorhead and Glue Head signed up for fighting in the Fawklands but went A.W.O.L. after 82 days and was not heard from again.

Pigs in bondage

a stint in the clink (which is actually where their current (recorded) songs were written). Guitarist usually has his head buried up som skirts ass....

Caught wanking in city suburbs

They are actually all in one place (more or less) for the next week or so writing (and hopefully recording) for an official release on **POGO PUNK RECORDS** in the UK.



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ROCK? OR IS IT JUST
ANOTHER ROCK SWINDLE
HIDING BEHIND CRUDE NAZI
SYMBOLS AND BAD
MUSICIANSHIP?**



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IN THE NEXT ISSUE OF
SUPER MORE NOIZE
(It's still only £1!)**

Actually, you can go fuck yourself you wanker! Do it yourself if you are so fucking keen for more, wankhead!

Q: And children?

A: And children.

At 5pm EST Friday 22nd October 2010 WikiLeaks released the largest classified military leak in history.

The 391,832 reports ('The Iraq War Logs'), document the war and occupation in Iraq, from 1st January 2004 to 31st December 2009 (except for the months of May 2004 and March 2009) as told by soldiers in the United States Army. Each is a 'SIGACT' or Significant Action in the war. They detail events as seen and heard by the US military troops on the ground in Iraq and are the first real glimpse into the secret history of the war that the United States government has been privy to throughout.

The reports detail 109,032 deaths in Iraq, comprised of 66,081 'civilians'; 23,984 'enemy' (those labelled as insurgents); 15,196 'host nation' (Iraqi government forces) and 3,771 'friendly' (coalition forces).

The majority of the deaths (66,000, over 60%) of these are civilian deaths. That is 31 civilians dying every day during the six year period.

For comparison, the 'Afghan War Diaries', previously released by WikiLeaks, covering the same period, detail the deaths of some 20,000 people. Iraq during the same period was five times as lethal with equivalent population size.

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schizophrenia



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DON'T FORGET ⊗ ABOUT THE ⊗ FUCKING CHAOS!

What a rush! This zine was delayed by six months, only to be worked over in a heat wave of activity spread across four weeks in September and October. The layout looks shit. The text is shit. I did not have time to write what I had intended as far as reviews, but the idea is to inform that people who are actually moving their arses to do something for the greater hardcore scene in 2010 are out there. Inevitably a few items for this issue will spill over into the next issue. For those that did not bother reading this far, the next issue will have State Poison, RawArse, Who Killed Spikey Jack-ets? (on the last day of work for this zine I was promised the text within 24 hours and that's very soon so it looks increasingly unlikely, or perhaps I'll go mad and stick it in at the very last minute, you'll know more than I do at the time of writing as you're holding the finished product) and Ister-emo interviews, and all that shit I forgot to review for this issue. It will also be a split zine with Mat from Germany. We've talked about putting a 7" EP on the cover of the zine, but who knows what will happen? Other plans include making a split zine with Mario from Spain and his zine Tortura Y Mierda. As it is now, five days until when I had intended to have 1000 copies of this zine printed and sitting in boxes at home, I have no idea how I will afford to pay for the printing. But I am sure I will follow through somehow. If not, who cares? See it's so difficult not taking this zine serious. So anyway, I hope you liked it anyway. It's just a fanzine so no need to get all agitated about it. Make your own zine! I did not include a news section this time around, because every damn band has new vinyls and have gone to play some tour somewhere and it all just felt silly trying to keep up with because of course it would all be old news by the time this zine is printed anyway. So lets not forget the fucking chaos! Have fun and get drunk and dance and get in touch and get involved, have fun and make friends, play records and get excited, rebel against your own limitations, reach out for your dreams, make history today! Here's my contact details, I guess I forgot to put them in here before (maybe?): SLOBODANBURGHER@GMAIL.COM

I guess now is the time to give some credit and contacts for the photographers, hope yours came out ok in print, please feel free to send me more shit like this for the next issue: Andrew Underwood (USA) - agunderwood@gmail.com; Jussi Janis (Finland) - juteja@hotmail.com; Jo (Canada) - theamebix@yahoo.com; I V O (Canada) - the_ray_lovelocks_beard@yahoo.ca; Paco (UK) - paco@lavidaesunmus.com; Pancho (Sweden/UK) - vomitthepus@gmail.com. Sorry for the last sway of random reviews, I'll rewrite those that are meaningful enough or maybe I won't. Read the text above. I do regret not having time or energy to put in all contact details for those zines, because in contrast to bands and labels, zines do tend to stay under the radar. But your best bet is of course by punching in zine name into Google and hope for the best. In the worst case write me and I'll hook you up, of course. Other shit: I am doing a distro. There is a page with info and or a list somewhere. Buy some shit off me if you feel like it. I have also begun writing freelance for some non-DIY non-punk magazines. But I am not turning to shit, the article I am doing now is about Skate Muties from 9th Dimension and if I can get Lunatic Fringe, a band I adore, into a mainstream magazine then I am more than happy. I am also hoping to release some damn vinyls. I have asked a few bands, two actually, so we'll see how that goes. It's not like I don't think that there's too much shit being released already and that think that I have a right to add to the pile of useless trash. By that I mean, sorry, I always wanted to release some shit and hey there's some bands I really like and it would be fun to release them. Nevermind knowing me it will probably go all wrong somehow. Get in touch if you want to help it go right.

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